

THE  
THIRTY-TWO VIDYĀS

BY

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Author of

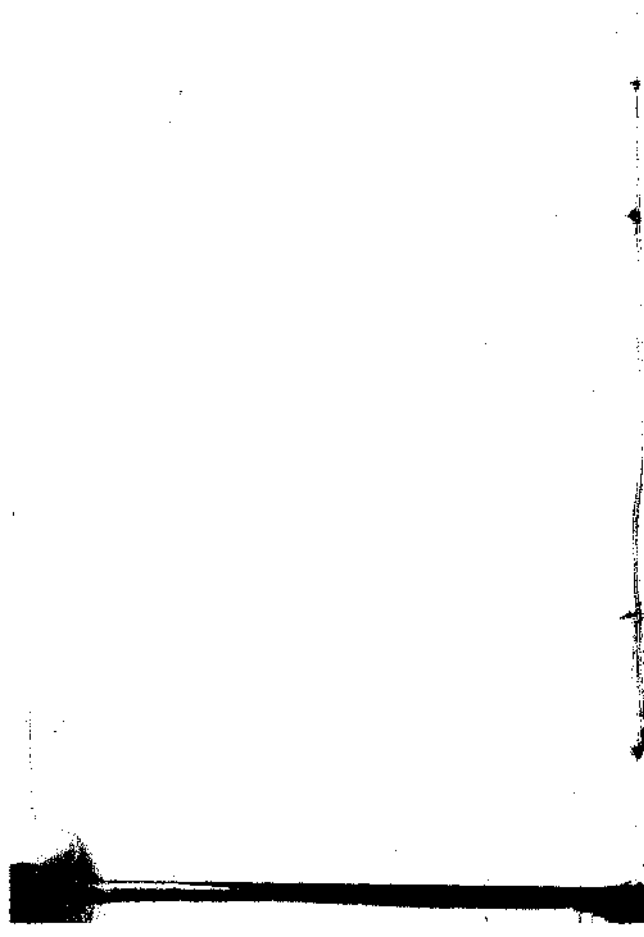
*Thirty Minor Upanishads, The Pratyās in the  
Light of Modern Science, Yoga: Lower and Higher,  
Laghya Yoga-Vāsishtha, etc.*

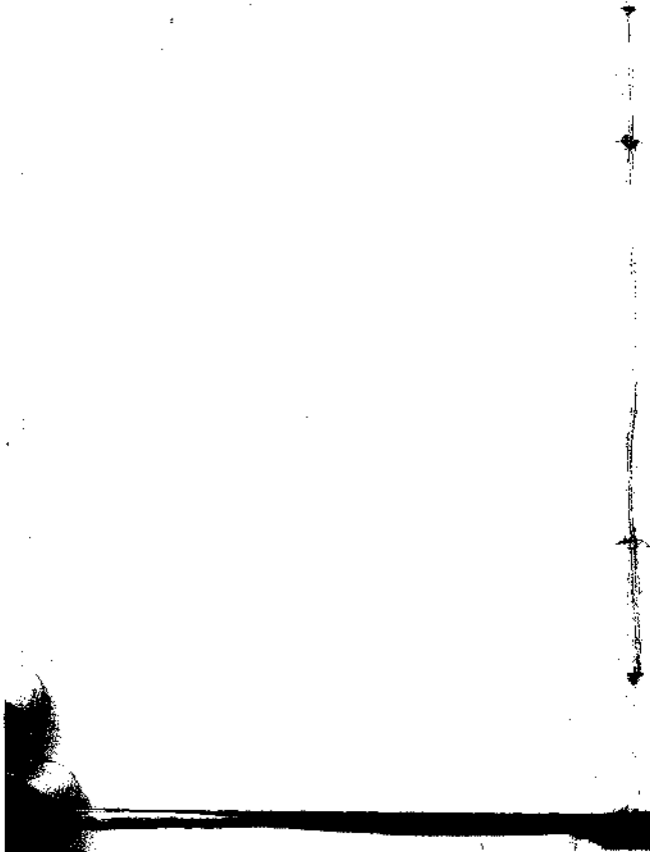
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## FOREWORD

THE subject of this work is rather a very difficult and abstruse one. Only those that have theoretically at least grasped the principles of the higher yoga can follow the teachings contained in it. For which purpose, the book I have recently published called *Yoga: Lower and Higher* will be greatly serviceable. When especially the higher yoga therein is grasped, it will be then easy to follow the trend of ideas herein.

The word "Vidyās" does not signify, as stated at the beginning of this book, mere knowledge but different kinds of meditations which conduce to the getting of knowledge and other results. These Vidyās are based upon the authority of the Major or 12 Upanishads amplified in the minor ones. Of them, it is the Gāyatri-Vidyā that is the most important. It forms the key by which we are enabled to unlock the mysteries contained in the other Vidyās. And it is upon it that the Upanishads throw more light. To me, it is the one Vidyā that has been of immense benefit.

I do not think myself that I have done full justice to the subject. Nay it is not possible. Only an occult person that has his Divine Vision opened to the higher states can do justice to it. In the hope that some person here or there who is practising the lower yoga may be induced to practise the higher or that one going into the higher yoga may find herein some practical suggestions, I place this book before the public.

June 1916.

K. NARAYANASWAMI Aiyar

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## VIDYĀS

In the Major, or the 12, Upanishads as well as in the *Veāānta-Sūtras*, there occur what are called, *Vidyās*. The Upanishads make mention of them in different places, while in the latter, *Adhyāya* III, *Pāda* III, takes them up together and discusses them: what they are, what they tend to, and whether they should be taken up for meditation together or separately, and so on. If we go into them, we find they are different kinds of meditation. But the word *Vidyā* means knowledge, coming as it does from the root *vid*, to know. Why should the word *Vidyā*, meaning knowledge, be applied to meditation? In the *Veāānta-Sūtras* III, III, 14 *Śrī Śaṅkara* in his commentary says thus: आध्यानपूर्वकाय सम्यग्दर्शनायेति "For the purpose of *Samyag-darsana* which has *Dhyāna* for its antecedent." Again in III, III, 59, of the same work, the great commentator says: आसी फलमुपास्यविषयसाक्षात्करणम् "The fruit of *Upāsya* (worshipped object) is *Sākshātkarṇam*" (immediate perception). In the above two quotations, two words are used on either side. We have to understand them. The first pair is *Dhyāna* and *Upāsana*. *Dhyāna* is, we know, meditation. Technically it is the second of the three stages of

mind-control. But the word *Upāsana* is generally applied to a long continued meditation; it comes from roots: *upa*, near, and *ās*, to sit. Hence it enables one to wait upon the object of meditation. The word *Upāsī* is therefore applied to one who has undergone a long course of meditation and who is therefore able to be near unto his *Ishta-Devatā* or other object of meditation. The other two pairs that express the results of meditation are *Samyag-darsana* and *Sākṣhātkaraṇa*. *Samyag-darsana* is literally "well-seeing," or true vision, while the latter word means face-to-faceness, or even identity, according to advaitic aspect. Thus ordinary meditation upon any object makes the meditator to have more and more knowledge of the object meditated upon, while, in its latest phase, the final result brings about the face-to-faceness of such an object. In the first case, the knowledge comes upon us gradually and completely, but we do not know wherefrom. Then it is *Paroksha* or indirect. In the second case, we see directly the object, and hence *Aparoksha*, or direct knowledge, is obtained. As knowledge, direct and indirect, is the result of such meditations, the word *Vidyā* is applied to the subject on hand.

But then do not all kinds of meditations produce knowledge? Why not call them all *Vidyās*? No. It is only some kinds of meditations that are here classed under the category of *Vidyās*. What they are, we shall proceed to state. In Hinduism, as in other religions, the one *summum bonum* of man is God. As all meditations are only means to reach God, we shall

have to consider the different phases of God-manifestation, in order to understand the present question. The *Veḍāṇṭa-Sūtras* take up the three broad distinctions of Nirguṇa, Saguṇa and Praṭika (Praṭimā being included in the last), or the unconditioned, the conditioned, and images (symbolic or otherwise). As regards the first, no meditation by itself alone will enable us to reach It. Going and coming are predicable of conditioned states only. In the case of the unconditioned, we are It. Only the veils have to be removed to realise It. It being above thought, our meditation, being but mental, will not by itself enable us to reach It. As the *Veḍāṇṭa-Sūtras* put it under III, III. 30: यथा लोके ग्रामप्राप्तौ देशान्तरप्रापणः पन्था अपेक्ष्यते नाऽऽरोम्यप्राप्तविविहिषीति । "If we want to reach some village, we have to proceed on a path leading thither; but no moving on a path is required when we wish to attain freedom from sickness." Just as a medical Doctor has to step in in order to remove the disease, so also the divine Doctor who has realised the Absolute has to step in, when the disciple is ready to remove the disease of Māyā afflicting his soul. It is only in other cases that action of any kind is required to reach the goal.

As regards image worship, the two words used in Sanskrit are Praṭimā and Praṭika. The former stands for ordinary images: the latter for symbolic images. Regarding the latter, there are two Sūtras, the 4th and the 5th in Adhyāya IV, Paḍa 1. of *Veḍāṇṭa-Sūtras*:

न प्रतीकेन हि सः ॥ ४ ॥ ब्रह्मरूपिस्त्वर्थात् ॥ ५ ॥

Both when translated, according to Thibaut, with the ellipses supplied, run thus: "Not in the Symbol (is the Self to be contemplated): for he (the meditating person may) not (view symbols as being the Self)." "A contemplation of Brahman (is to be superinduced on symbols of Brahman) on account of the exaltation (thereby bestowed on symbols)." In the second of the above Sūtras, *Brahma-Dṛṣhti* is translated as a contemplation on Brahman. We have not to degrade God to symbols, but to exalt symbols to God. The ideas in the *Sūtra-Bhūṣhya* may be put thus: In worldly matters, if we should regard a master as a servant, we degrade him. On the contrary, we elevate the servant by applying to him the name of the master for whom he works. Similarly we have to treat the symbolic images by rising from the image to the higher. But then what is the difference between *Pratīka* worship and *Vidyās*? There is what is called *Āditya-Vidyā* and there is also *Āditya-Upāsana*. In the ordinary *Āditya-Upāsana*, the devotee takes up the ordinary form of the sun that he sees through the physical eyes, and meditates upon it. But in the *Āditya-Vidyā* treated of in the *Chhāndogya-Upanishad*, I, vi. 6, the meditation is on the golden Puruṣa within the sun, having golden whiskers, nails, etc., and being of a golden colour from head to foot. From this, it is clear that the meditation in the latter case is internal and called *Ahaṁgraha-Upāsana*, since it is associated with *Aham*, or I; and that in the former it is external and called *Pratīka-Upāsana*.

Then there is another Sūtra in the *Veśānta-Sūtras* where an important hint is given to us as to the stage which those reach that are Pratikā-worshippers. Adhyāya IV, Pāda III. Sūtra 15 says, as commented upon, thus : प्रतीकालम्बनान्वर्जयित्वा सर्वानन्यान्विकारालम्बनान्नयति ब्रह्मलोकमिति . . . । यो हि ब्रह्मकतुः स ब्राह्ममैश्वर्यमासीदेदिति लिख्यते 'सं यथा यथोपासते तदेव भवन्ति' इति श्रुतिः । न तु प्रतीकेषु ब्रह्मकतुस्त्वमस्ति प्रतीकप्रधानत्वादुपासनस्य । "Excepting those who take their stand on symbol (who meditate upon certain things as symbolically representing Brahman), that person (who is not a man) leads all others who take their stand on the Kārya or affected Brahman to the world of Brahman. . . . For he whose meditation is fixed on Brahman reaches lordship like that of Brahman according to the scriptural relation : In whatever form they meditate on Him, that they become themselves. In the case of symbols, on the other hand, meditation is not fixed on Brahman, the symbol being the chief element in meditation." Here the words that have to be noted are : "that person who is not a man". In Sanskrit it is the "Amānava-Puruṣa". It is needless to state that the words "affected Brahman" occurring in the above quotation mean the Saguṇa Brahman of effects. What do the words Amānava-Puruṣa mean? And where do they occur? It is a Puruṣa, or Being, who is not man, who is superhuman. It means that that Being does not belong to the present Mānushya or human evolution, but to a former. If we go into the context of these words, we find that this Being is a functionary appointed to conduct men from a certain stage to

Saguṇa Brahman. In order to understand this stage, we have to digress a little. We all have known of the two paths, Devayāna and Pitṛyāna, or the Path of Devas or light, and the Path of Pitṛs or darkness. We learn from the Upanishads and the *Veḍānta-Sūtras*, that both paths lead to the chandra or moon: the Deva-path leading through the sun to the moon, and the Pitṛ-path leading through Pitṛ-loka to the moon. In the former path, the souls have the option of going still higher than the moon or returning to this earth, whereas in the latter the souls cannot but return to this earth, their Vāsanās not having been exhausted. When the souls of the right-hand path wish to go higher than the moon, it is stated in the *Chhândogya-Upanishad* that they go from the moon to Vidyut (lightning), where the Anānava-puruṣha comes to conduct them still higher, viz. to the world of Saguṇa Brahman.

According to the Theosophical rendering, the souls after death go to Devachan, which is in the Svarga or mental world. In it, there are sub-planes. The moon must therefore be in one of the sub-planes of Svarga—which is the fifth sub-plane where the Kāraṇa Śarīra is, as I have stated in my previous writings. Thus it is clear that all worship of images, whether it is symbolical or otherwise, leads a person to the Rūpa planes of Svarga, and no further. From there, the Arūpa planes of the mental world up to Saguṇa Brahman will have to be scaled through Vidyās alone. The Vidyās therefore begin where the Praṭika worship ends in its results. In lieu of

the Amānuṣa-Puruṣha, a Jīvanmukṭa of a Guru may act.

### NUMBER OF VIÐYĀS

As regards the number of Viḍyās, we find that, in his translation of Śrī Rāmānuja's commentary on the *Ēṣṭā*, Mr. Govindāchāriar has disclosed to us 32 Viḍyās, and gives a list of them with a note of the passages in the Upanishads. Comparing them with the references to the Viḍyās mentioned in his commentary by Śrī Saṅkara, there are two Viḍyās omitted, the Uḍgītha and Puruṣha. However the list of Viḍyās given therein is more exhaustive, and contains almost all the important ones. They are:

- |                      |   |
|----------------------|---|
| (1) Īsvara           | (17) Gāyatrī                                    |
| (2) Parama-Puruṣha   | (18) Usaṣṭī-Kahola                              |
| (3) Saḍ-vidyā        | (19) Antarāditya                                |
| (4) Ānandamāya       | (20) Upakosala                                  |
| (5) Paramjyoti       | (21) Madhu                                      |
| (6) Sāṇḍilya         | (22) Bālāki                                     |
| (7) Paryāṣka         | (23) Ākāśa                                      |
| (8) Uḍḍālaka         | (24) Prāṇa                                      |
| (9) Akaharākṣhara    | (25) Prataḍḍana                                 |
| (10) Bhūma           | (26) Nachiketa                                  |
| (11) Gārgi-Akṣhara   | (27) Vaisvānara                                 |
| (12) Satrukāma       | (28) Saṇyarga                                   |
| (13) Duhara          | (29) Paśichāgni                                 |
| (14) Aāḡuṣṭha Mātrah | (30) Atgḡhi                                     |
| (15) Jotishām-Jyotiḡ | (31) Bhṛḡu-Vārnpi                               |
| (16) Maitreyī        | (32) Śrīmanṇyāsa beside<br>Uḍgītha and Puruṣha. |

If we go into the above list, we find that the majority of them treat of the Saḡuṇa Brahman in

his different aspects. But there are other Vidyās treating of the different elements, Sun, etc. As said before, the Vidyās begin with the Kāraṇa Śarīra and go up to Saguṇa Brahman. It will be proved later on in Gāyatrī-Vidyā that in the Kāraṇa Śarīra, which has its centre in the heart, there are these elements and the Sun, etc. Hence all the Vidyās relate directly or indirectly to the worship of Saguṇa Brahman. They make us worship the lower Brahman directly or through the elements, etc., and lead us to it.

### THE FRUITS OF VIDYĀS

The fruits of these Vidyās are according to the *Veāḍānta-Sātras* three in number. They are, (1) दुरितक्षय Duritakshaya; (2) ऐश्वर्यप्राप्ति Aishvarya-prāpti; and (3) कर्ममुक्ति Karmamukti. The first is the warding off of calamities or misfortunes. This is said to be the visible result. The more the Vidyā is practised, the more the warning is given by the Guru or Ishta-Devatā of the impending danger. Then comes the invisible result, through which a man gains the invisible Aishvaryas, viz., Siddhis or occult powers, which render the possessor invincible in the outer world. The last is Karmamukti, or release by successive steps. This is the one where the Upāsaka becomes gifted with perfect knowledge. This occurs when he reaches Saguṇa Brahman Itself.

Then the discussion begins in the *Veāḍānta-Sātras* as to whether the different Vidyās can be cumulated

and meditated upon as one or as many, and so on. For this, the reader is asked to turn to the pages of *Vedānta-Sūtras* and read Adhyāya III, Pāda III. as a whole.

Thus we find from the scriptures that, through the practice of the Vidyās, we are able to reach the Saguna Brahman from the candra-world, and thereby gain its omniscience or perfect knowledge. Along with it, the Upāsaka is able to be proof against all accidents and to develop Siddhis, if he is so disposed. The primary object of the Vidyās is to attain the Saguna Brahman at present, and eventually the Nirguna. The other results of Siddhis, etc., may or may not be worked for by the disciple.

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## GĀYATRĪ-VIDYĀ

### INTRODUCTION

Two things have to be clearly borne in mind in the Upanishadic Instructions. The first is that man should not be studied as isolated from the Universe. As the Upanishads put it, the Ādhyātmic and the Ādhidaivic, the microsmic and macrosmic aspects should both be taken into consideration by a true occult student. Should the study go on from the standpoint of the segregated unit of man alone, it will end in Black Magic, as H. P. B. put it. Hence the *Bṛhadāraṇyaka-* and *Chhāndogya-Upanishads*—which are the biggest of all and which, in my opinion, are veritable forests of occult knowledge—dwell on these two aspects of Ādhyātma and Ādhidaiva, and correlate man with the Universe.

The second point I would put to occult students and to Hindūs especially, is the doubt which occurs to them ever and anon in their study, as it occurred at first to me: whether the occult *Instructions* are borne out by Hindū literature, or lead us away from it into a wilderness. For it should be admitted that Hindūism has more of the occult element in it than have other religions. Therefore to the Hindū the query often presents itself: "Is there any trace at

least, of the occult *Instructions* now given in the Hindū writings?" Even should not such a doubt present itself, as it does not to many, I would suggest that if Hindū occult students ferret out from their religious literature the authorities or passages which correspond to occult writings, they would be amply rewarded by being vouchsafed more hints on the questions before them. They will be able to work out the occult *Instructions* with more of details from the hints afforded by the Upanishads. Thus practically and theoretically more of progress ensues to the student that works in this manner.

First let us take up Gāyatrī as a Mantra. If we enter into the department of Mantras in Hindūism, we find there are many in number that are held very sacred, and that have been made the subject of initiation by the Guru to his disciple. From time immemorial, the ceremony of initiation has been going on, so that even in this degraded age of ours, the farce has been kept up without the underlying reality. Of these Mantras, those which are most in vogue in the outside world in India are the Mantra under consideration, the Pañchākṣara (five-lettered one), and the Aṣṭākṣara (eight-lettered one). The last is the one dedicated to Viṣṇu, and the middle one to Mahādeva. Of these three Mantras—nay, of all—the Gāyatrī is reputed to be the highest. Manu in His *Smṛti*, (ch. II. verse 83) says :

एकाक्षरं परं ब्रह्म प्राणायामः परं तपः ।

गायत्र्यास्तु परं नास्ति मौनात्सत्यं विशिष्यते ॥

"The one-lettered Akṣhara (syllable) is Param-Brahma: Prāṇāyāma is the supreme Tapas: there is no higher (Mantra) than Gāyatrī: better than taciturnity (or the vow of silence) is Satyam (truth)."

Again Manu says that a Dvija should utter Gāyatrī at least, whether he performs Sāṇḍhyā or not.

If we go throughout India, we find that it is the Gāyatrī Mantra that is the universal property of all Dvijas, or twice-born. At the time of the sacred ceremony of Upanayana, the investiture of the holy thread, corresponding to the First Initiation leading to Turiya, the three higher castes should, as a matter of course, be initiated into Gāyatrī; this initiation renders them Dvijas. Whereas they were first born into the physical body given to them by their parents, they are now born into the second or spiritual, imparted to them through the Mantra, by the Guru. But as regards the five-lettered or eight-lettered Mantra, it was and is optional with them to be initiated into it. Therefore it is clear from both authorities and usage, that Gāyatrī is the highest of all Mantras as well as the most universal.

And why? Since it leads us to Turiya, the highest of stages, whereas the other Mantras lead us but to one or other aspect of the Hindū Trinity—Śiva or Viṣṇu. Nowadays, people, without understanding this highest aspect of the Mantra, degrade it, and associate it, in meditation, with a form of Śakti, or with Viṣṇu or Śiva. Not that such a kind of meditation will have no effect; but it is not the highest form of it. There are some Dhyāna-Ślokas,

gifting the Gāyatrī-Devatā with a form clad in a white cloth and other white things, current in the lips of some of our people. Such a description is not to be found in any authoritative texts like the Upanishads, but in some palm-leaf manuscripts only. But going into *Chhândogya-Upanishad*, we come across Gāyatrī-Vidyā in Adhyāya III, Khanda XII. which is concluded in the succeeding Khanda or chapter. If the two chapters be carefully studied with Śrī Saṅkara's *Commentary*, a lot of information is obtained, which gives us the clue to the greatness of the Gāyatrī, the Mantra being one which should not be imparted at this stage to all who are not Adhikāris, or qualified for it.

Meanwhile I may refer readers to the utterances of Śrī Kṛṣṇa in reply to a question of Yudhishtira, as recorded in the *Mahābhārata*. In *Sāntiparva Mokṣadharmā*, chapters cix. and cx. Bhīṣma relates the case of a Brāhmaṇa who attained the highest state through the mere uttering of Gāyatrī. The episode of Gāyatrī therein related describes how all the Higher Powers waited on the Brāhmaṇa, and how even Brahmā came forward to receive him. Thus is the principle illustrated that if Gāyatrī-japa (recitation) alone is followed by one without seeking the lower forms, all powers are at his feet.

### GĀYATRĪ-VIDYĀ

Going into Gāyatrī-Vidyā itself, we shall analyse first *Chhândogya-Upanishad*, chapter XII. of Adhyāya III, and then go into the next chapter. The word Gāyatrī is divided there into two words signifying

गायति च 'sings out' and प्रायते च 'protects'. Gāyatrī is thus able to protect a person through its singing or uttering. *Bṛhadāraṇyaka* attaches to its first syllable another meaning, viz., 'Gāyas or Prāṇas,' as is evident from V, xiv. 4. Hence it is said to protect the Prāṇas. This chapter is composed of nine Mantras. The fifth Mantra states सैषा चतुष्पदा षड्विधा गायत्री, viz., Gāyatrī has four feet and is sixfold. What are the four feet? The next Mantra and *Bṛhadāraṇyaka-Upaniṣad* (VII. xiv. 3 and 4) speak of the fourth state as Turiya; from the sixth Mantra it is evident that even these four pādas of Gāyatrī form but a quarter aṃsa, or portion, of the Immortal One, and Śrī Śaṅkara in his *Commentary* states that Gāyatrī with its three feet represents the three worlds of form, while the fourth is the formless. In the above sixth Mantra, the three-footed one is in Divi, or Heaven, the third world.

What about the sixfold nature? There are two aspects, man and the universe, to be taken notice of, and in each of them three again. In Man, they are the Śarīra (body), the Hṛdaya (heart in it) and the Prāṇas in the heart. Similarly in the universe there are (1) the Pṛthivī or universe-matter, (2) all Bhūtas or living beings, and (3) Vāk (speech or sound vibrations which evoke the Prāṇas in man). In this, the first lesson that we have to learn is that we shall not be able to get the full force of the Gāyatrī unless we correlate the universe with man. It is a fact known to us all that the different bodies of man correspond to and lie in the different planes of the

universe. The seat in the body where Gāyatrī has to be uttered is the Hṛdaya, or heart. Its correspondence in the universe is Bhūtas, or living beings. And just as the anāhata śabda, or sounds, arise from the Prāṇas in the heart, so is Vāk the producer of sounds in the universe. Hence in order to affect the universe from the heart, Vāk has to be utilised.

Having thus understood that there are three things in man which can be related to their counterparts in the universe, let us go into their practical application. From the above it is clear that the Gāyatrī-japa has to be carried on in the heart, and that the Mantra has to be uttered therein. Let us take the Mantra itself, and analyse it. It is composed of the words ॐ (Om), भूः (Bhūh), भुवः (Bhuvah), सुवः (Suvah), तत् (Tat), सवितुः (Savituh), वरेण्यं (vareṇyam), भर्गः (bhargah), देवस्य (Devasya), धीमहि (dhīmahī), धियोः (dhiyah), यः (yah), नः (nah), प्रचोदयात् (prachodayāt). After uttering Pranava and the names of the three worlds (Vyāhṛtis, as they are called), we say: "We meditate on the ineffable effulgence of that resplendent Savitā (Paramātmā or Sau); may He illuminate our Buddhi (understanding)." In the above Mantra, the two words "we" and "our" have to be noted, as laying stress on the unselfish character of the Mantra.

As regards Mantras in general, Manu (ch. II, verse 85) says:

विविद्यज्ञापयज्ञो विशिष्टो दशभिर्गुणैः ।

उपांशुः स्याच्छतभिः सहस्रो मानसः स्मृतः ॥

"Better than Vidhiyajñas (sacrifices) is Japa ten times: one hundred times is the inaudible uttering: one thousand times is the mental."

Hence it is clear that the mental uttering of Gāyatrī has far more effect than the audible or inaudible. After both the latter have been gone through, there occurs the stage when it is involuntarily repeated in the heart. Hence uttering mentally the Mantra, the disciple has to couple with it the thought underlying the words. Stationed in the heart, he has to rise, from Bhūh (earth) to Bhuvah (astral), and then to Suvah (heaven). Relating these worlds to the three bodies, he has to rise from the Sthūla (gross) to the Sūkshma (subtle), and then to the Kāraṇa (causal), and then meditating on the third body, or world, which is nothing but the anvic egg or lotus full of effulgence, he has to transcend it to the Turiya or fourth state, where the outer crust of the egg is broken, and he unifies himself with all creatures.

In order to do it, the closing Mantras 7, 8 and 9 of chapter XIII. of Adhyāya III of *Chhândogya-Upanishad* give the hint which is amplified in the next chapter. In them are mentioned three kinds of Ākāśa, the outer, the inner and the one within the (lotus of the) heart. Here we have to understand the relationship between these three kinds of Ākāśa and the three bodies. If we go into *Bṛhadāraṇyaka*, we find our Puruṣa, or human consciousness, functions in the two eyes as Indra and Indrāṇī, or Virāt, during the Jāgrat, or waking condition. In the Svapna, or

dreaming condition, the two unite as one in the *Anṭar-Hṛdaya-Ākāśa*, or the *Ākāśa* in the heart, but outside the *Prāṇas*, as will be evident later on. There is in it their food, called *Loma-Pinda*, or the red lump. After being refreshed, the unified *Puruṣa* retires during *Sushupti* into the network within the heart, but inside the *Prāṇas*.

*Bṛhadāraṇyaka-Upaniṣad*, IV, II, 2, 3 begins: इन्द्रो ह वै नामैष योऽयं दक्षिणेऽक्षेन पुरुषस्तं वा एतस्मिन् इत्यन्वयः सन्तस्मिन् इत्यन्वयः परोक्षेणैव . . . ॥ अथैतद्गमेऽक्षणि पुरुषरूपमेधास्य पत्नी विराट् तयोरेष सः स्तावो य एषोऽन्तर्हृदय आकाशोऽयं नयोरेतदक्षं य एषोऽन्तर्हृदये लोहितपिण्डो . . . ॥ “*Indra* is verily the name of that *Puruṣa* who dwells in the right eye: Him whose true name is *Indha*, they call *Indra* by an indirect name . . . . Again that which in the shape of a *Puruṣa* dwells in the left eye is his wife, the *Virāt*. The union of them is the *Ākāśa* within the heart: again their food is the red lump within the heart.”

The same *Upaniṣad* further on says: तस्य वा एतस्य पुरुषस्य द्वे एव स्थाने भवत इदं च परलोकस्थानं च सन्ध्यं तृतीयं स्वप्नस्थानं तस्मिन् सन्ध्ये स्थाने तिष्ठन्नेते उभे स्थाने पश्यतीदं च परलोकस्थानं च . . . ॥ “There are even two places of this *Puruṣa*, this place and the place of the next world: the place of dream, which is the meeting (or middle) place (between them), is the third. Abiding in this meeting (or middle) place (*Puruṣa* or man) sees both places, this and the place of the other world.”—IV, III, 9. In some versions of the above original, the word *Madhyamā* is used for *Sandhyā*.

From this it is clear that the Purusha, or Self-consciousness in average humanity, functions at present in the middle world, that of svapna or dream, the astral. How are we to reconcile this with the previous statement? In the present instance it is said we are functioning in Svapnasthāna, whereas in the previous Mantra it is said our consciousness is in Jāgrat, in the two eyes as Indra and Indrāṇi. If we go deeper, we shall be able to reconcile the two. Subdividing the three planes of Jāgrat, Svapna and Sushupti, or Bhūh, Bhuvah and Suvah, into three divisions we get the following:

First plane—Jāgrat or Gross body	}	Jāgrat Svapna and Sushupti.
Second plane—Svapna or Astral	}	Jāgrat Svapna and Sushupti.
Third plane—Sushupti or Mental	}	Jāgrat Svapna and Sushupti

According to this Upanishad, the Purusha, though having the gross body of the first plane, functions in the second plane which is called the Svapna world. This Svapna world has its three subdivisions as above stated. Hence man's consciousness when he is performing the work of the external world functions in the Jāgrat of the second plane,

identifying itself with the physical; in his dreaming condition is in the Svapna of the second plane; in his Sushupti condition is in the Sushupti of the same plane. This last is called in Gāyatrī-Vidyā the Antar or inner Ākāśa. But the Bahir, or outer, Ākāśa referred to therein is the Sushupti of the first plane. These two Ākāśas are differentiated in the Upanishad from the one which is within the Prāṇas, or network of the heart; this third Ākāśa therefore occupies a higher plane within the heart, and therefore corresponds to the Sushupti of the third plane.

In the true Rājayoga, we are asked to first meditate in the heart-centre and not on other centres. In the outer world, Yogins there are who ask us to meditate on the Ājñā-chakra, or the centre between the two eyebrows, or on the navel chakra, and so on. The mastery of the navel or Maṇipūraka centre and other centres lower down, connected with the Kuṇḍalinī therein, give us Siddhis, whereas the mastery of the Ājñā-chakra enables us to go beyond the Jāgrat of the second plane and to develop therefore clairvoyance and other kindred powers. But true occultism is meant to develop true spirituality through the Rājayogic path, and hence asks us to go into the heart for meditation.

Here it would be well if I explain the line of thought adopted by the Upanishads as to what we mean by the Puruṣa, or Self-consciousness in man, and as to its relationship to the Ākāśa and bodies.

It is better if we take the septenary classification and its correspondences :

LOKAS	TATTVAS	KĀRĪNAS	ACĀSPHĀS	PURUṢHA
Bhūh	Prthivi	Sthūla	Jāgrat	Viśva
Bhuvāh	Āpas	} Sūkṣma	Svapna	Taijasa
Svavāh	Agni			
Mahavāh	Vāyu			
Janah	Ākāśa	Kāraṇa	Suṣupti	Prājña
Tapah	Ahankāra or Ann- pādaka	} Jīva or Puruṣha	Turiya	Turiya
Batya	Maṇuṣya or Aṇi			
		Hiraṇyagar- bha, or Brahmā	Turiyāṣṭa	Turiyāṣṭa

In the *Saṁāṭana Dharma* (Advanced) *Text Book*, the 5th, 6th and 7th Planes are made to correspond to the Kāraṇa Śarīra, but the Kāraṇa Śarīra corresponds strictly to the 5th plane: in the 6th plane it becomes a point or line corresponding to Buddhi—the ray of Ātmā—which becomes the all in the 7th plane. In the Purāṇas, the Mahat, the Samashti, becomes the Vayshṭi in the Ahankāra stage. From the above, it is clear that the Kāraṇa Śarīra begins on the 5th plane even if it does not end there; that plane corresponds to Ākāśa. Hence as said above, the three kinds of Ākāśa are no other than the Kāraṇa Śarīras which function in the different Suṣupti states. It is this Kāraṇa Śarīra that is called either Kamala or Andā (lotus or egg) in the Upanishads and Purāṇas. The word Pushkara is interpreted to mean Ākāśa in *Māitreyāgri-Upanishad*,

In Prapñhaka v. 2 of the same, it is stated thus: कः पुष्करः किमयं वेद वा न तस्युष्करं योऽयमाकाशोऽस्मेमावृतो दिशश्चतस्र उपदिशः संस्थाः "What is (heart) Pushkara (or lotus)? Of what is it made? That which is Ākāśa is Pushkara. Of it, the four quarters and the four intermediate quarters are the petals." In the case of non-spiritual persons, the astral heart is like the bud of a lotus. In order to make it blossom with an upward bent, Śrī Kṛṣṇa says to his beloved devotee Uddhava in *Śrīmad Bhāgavata-Purāṇa*: "Uddhava said: 'O Thou having lotus eyes, it behoves Thee to describe unto me the process of meditation through which persons desirous of final liberation should meditate on Thee?' The Lord said: 'Sitting at ease on an even seat with straight body, etc., you should think of the lotus of the heart stationed inside, whose tube exists upwards and the mouth downwards, as having the mouth upwards, full-blown, with eight petals and pericarp, and should gradually think of the sun, moon and fire in the pericarp,' etc." Skandha XI, ch. xiv. vide for the original *The Hīndū God Universal*, p. 26. Here the meditation in the pericarp on Viṣṇu with conch, shell, etc., is prescribed. This is, if I may so call it, the artificial mode of making the lotus of the heart blossom, the meditation bringing it about. The other is the natural blooming of the heart-lotus through intense devotion. It will be evident to occult members that the latter is the course adopted in the Rājayoga School, as the heart-lotus is not meditated upon, probably because this is an age of scepticism

Again in the *Chhândogya-Upanishad*, where the *Dahara-Vidyā* is expatiated upon, we see that the heart is treated as a lotus. The word used is *Puṇḍarikā* : अथ यदिदमस्मिन्नाहारे दहर् पुण्डरीकं वेश्म दहरोऽस्मिन्तराकाशस्तस्मिन् यदन्तस्तदन्वेष्टव्यं तद्वा विजिज्ञासितव्यमिति ॥१॥ — *Adhyāya VIII*, 1. "In this city of Brahman, there is a small lotus (as) a place ; therein is the inner *Ākāśa* within the *Dahara* (cavity of the heart) : and what is in that is to be sought after, that is to be understood." We are taught that from the plane beyond the mental, if we look at the solar system from the *Turiya* plane, the whole of it looks like an outspread flower in space, all the petals joined at the base and the tips of the leaves representing worlds. The reason why the solar system is compared to a lotus is because it looks like a lotus to a seer ; it looks like a flower outspread in space, the central Sun being its centre. "The vertical section of a tube" is also mentioned. Probably it has the form of Lotus in the concrete worlds, being nothing but the *Ākāśa* in the abstract state. Whether we call it lotus or egg, it does not matter : it is the *Kāraṇa Śarīra*, having its centre in the heart. Before we go into an explanation of the lotus and its contents, in order to understand the *Vidyās*, we shall have to explain the word *Paruṣha*, or Self-consciousness, occurring in the *Upanishads*.

### PARUṢHA

It is a fact known to all students of Vedānta, that, according to the *Māṇḍūkya-Upanishad* there is an

Adhishtāna-Chaitanya to each of the three Śarīras, or bodies; the three consciousnesses are called Visva, Taijasa and Prājña. We know that the one Jīvātmā, or Purusha, in going down into each body or plane, is given these different names. What therefore is the sub-plane of a plane into which it descends? For we all know that in the one Absolute, there is no matter to condition It. In the seventh or highest plane, the highest rarefied matter conditions It. It being the Ādi, or Mahatīc, plane, there is the one Lord conditioned by the one Māyā. The differentiation into many, as Ahankāra manifests, is in the sixth sub-plane; and it is here that the Jīvas separate themselves as many. In the Theosophical literature, the ray of Ātmā, viz., Buddhi, the sixth 'Principle' comes forth from Ātmā the seventh. In the Upanishads, the Jīvātmā is compared to the sparks issuing from the flame, while the *Gītā* compares it to a ray of light from the Sun. But in the Upanishads, further descriptions are given of it; *Mundaka-Upanishad*, III, 1. 9 says: एषोऽणुरात्मा चेतसा वेदितव्यो यस्मिन्प्राणः पञ्चधा संविवेक्ष्य । "This atomic Ātmā (soul) is to be known through Chetās (thinking), into which Prāṇa has entered fivefold."

*Śvetāśvatara* v. 8, 9, says : बुद्धेरुणेनात्मरुणेन चैव आत्म-  
मात्रोऽप्यपरोऽपि ह्यहः ॥ बालाग्रशतभागस्य शतधा कल्पितस्य च ।  
भागो जीवः स विज्ञेयः स ब्रह्मन्याय कल्पते ॥ "The lower  
one endowed with the quality of Buddhi and with  
the quality of body is seen small like the point of a  
goad. That living Jīva is to be known as part of  
the hundredth part of the point of a hair, divided a  
hundred times, and yet it is to be known as endless."

There are other illustrations also mentioned in the Upanishads, such as barley-corn, etc.

In *Yoga-Vāsishtha*, as well as in 'Purusha-Sūkta', it is Nivāra-sūkavat; or like the tail-end of paddy. From all these quotations, it is clear that the Jivātmā is differentiated from Paramātmā through its limiting adjunct of the subtlest or atomic matter, which is said to be technically Avidyā by the Vedāntins. Different comparisons are made of it as the atom, a hair divided manyfold, the point of a goad, or the tail-end of paddy, to show the extreme smallness or subtlety of the Jivātmā. It is this Jivātmā that is indestructible. But how can it be, when it is atomic or has its limiting adjunct, which naturally should be subject to destruction? The reply is given in one of the passages above quoted. Though the Jivātmā is to be known as part of the hundredth part of the point of a hair divided a hundred times, yet it is also to be known as Ananta or endless. It has two aspects, the lower and the higher. In the higher, it is the Infinite, but in its lower it is finite.

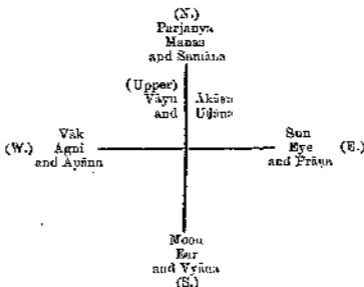
In *Yoga-Vāsishtha*, this very subject has been put forth from another aspect. It is correlated with Ahankāra, as said before. There are, it says, three kinds of Ahankāras. The first is where one identifies himself with the body, though he is intellectually convinced of the soul's existence: the second is where he identifies himself with the Nivāra-sūka and rises above the identification with the body. The third stage is where he identifies himself with the

whole universe instead of the atomic unit. In the fourth stage, he rises above the universe. All these are stages of experience. They are not matters of theory, but of direct perception. Therefore when we say the Puruṣa goes to this centre or that, it is this atomic unit, or Nivāra-sūka, that moves.

Another aspect of this Puruṣa is stated in the sixth Prasna of *Prasnopanishad* as being shodasa-kalā, or sixteen-rayed. With these rays beginning from Prāṇa the Puruṣa forms the Kāraṇa Śāritra with its accompaniments. From Prāṇa arise śraddhā, the five elements, organs, mind and food. From food arise energy, tapas, mantras, karmas, and worlds, and from worlds the names (or forms). These are the different rays of Puruṣa going to constitute, in the lower worlds, concrete forms. This is for the purpose of meditation how the bodies, etc., arise from Jīvātma.

Therefore when in meditation one habituates himself to retire into his heart in his ordinary waking state, it is this Puruṣa that goes into the sushupti-avasthā of the plane he is in, viz., its Kāraṇa, or Bahir (outer) Ākāśa; when the identification with the physical body ceases, he rises in meditation into the inner Ākāśa of the heart but external to the Prāṇas therein. When he rises to the sushupti of the third plane, he is within the Prāṇas in the inner Ākāśa of the heart. This is the shorter cut mentioned by the occultists. The puruṣa rises from the sushupti of the physical to that of the astral, and then to that of the mental—all these—in the heart.

Before we go into the centre of the lotus of the heart, we have to understand all about its outer fringe, or petals. In the second of the two chapters of the *Chhândogya-Upanishad*, treating of the Gayatri-Vidyā, we have been given hints as to this. In the heart there are said to be five देवसुपयः or Deva gates: four towards the four quarters and one upwards. At each of these gates are posted some powers. The Upanishad says that if meditation is made on them in the heart, certain results ensue. Let me put it in a diagram thus:



Now since the heart represents the centre of the Kārana Sarīra, and as the Kārana is the cause of the other lower bodies, all the germs of the organs in the lower, viz., astral and physical should be in their cause. We know that the *Māndūkya-Upanishad* attributes, to the Jāgrat and Svapna Avasthās

and hence to the first and second bodies, nineteen Mukhas, or facets. They are explained to be the five Jñānendriyas (organs of knowledge or senses), the five Karmendriyas (organs of action), the five Prāṇas (life-breaths), and the fourfold Antah-karṇa (internal organ). The five organs of sense have two centres only in the causal body, viz., the eye and the ear: the first two organs of smell and taste being merged into that of sight, and the organ of touch into that of hearing. As these organs are correlated to the five elements, Pṛthivī and Āpas become merged into Agni, and Vāyu into Ākāśa. In the Karmendriyas, Vāk alone remains: the Antah-karṇa is taken as one only. In the upper gate there is Vāyu to unify them as one. In sushupti, the Adhishthāna Devas of the organs do not work in them, but retire into their respective centres in the heart as before stated. Though there are the organs in the lower plane, they are unable to function on account of the Prāṇa and the Chaitanya having been withdrawn into the higher. In the Major Upanishads, such as *Kena*, we find the eye and ear alone mentioned as the organs of sense. Why? Since they alone exist as potential centres in the kāraṇa condition. So also with reference to the other organs. This is with reference to Ādhyātmic or human standpoint. According to Dahara-Vidyā all the worlds are in the heart, corresponding to the human divisions. The Sun is the gate for the first world: the Moon for the second: Agni for the third; Parjanya for the fourth: and Ākāśa for the fifth. If

we imagine the worlds as concentric circles therein, we have the gate of the first world on the east of the heart, through the Sun, and similarly with reference to the other gates. The Sun stands for Pṛthivī: the Moon for Āpas: Vāk for Agni and Parjanya for Vāyu.

Coming to the Prāṇas, we find that Prāṇa and Apāna are positive and negative, and hence are posted in the opposite gates, east and west; their functions being inspiration and expiration. Vyāna is the neutral or Laya point of the two. As Śrī Saṅkara puts it: It is the Sandhi (connecting point) of Prāṇa and Apāna striving for Kumbhak, and does all actions involving expenditure of energy. Whenever actions are performed which involve expenditure of energy, such as jumping, etc., we have to control the breath: inspiration and expiration meeting therein. Samāna is that which carries all the rasas (or chyle) of the food digested to all the parts of the body. Prāṇa and Apāna corresponding to Pṛthivī and Agni, Samāna corresponds to water. Hence it is in the middle point of the two connected with Vyāna as its antipodes. Samāna expanding and Vyāna contracting, they are at the opposite poles of the central point of Prāṇa and Apāna. Uḍāna is at the higher point, as it performs the function of taking upward and unifying all the Prāṇas into one, and taking up the Jiva to the higher worlds. It is the cause of all Karmas which tend to go up. In the Upanishad, it is compared to a fisherman, who casts his net in the waters, and after catching the fish draws the net together as one unto himself. In the

upper gate, the Udāna is merged into Vāyu (the Samashti) which again merges into Ākāśa. Thus therefore when, in the Vidyās enounced above, the Upāsaka is asked to meditate upon the elements, Sun, Moon or another, he should meditate upon them in the heart. Take the eastern gate. He should meditate upon the eye and its counterpart in the Universe, the Sun. The Prāṇa also should be meditated upon there. Then it is said in the Gāyatri-Vidyā that he would become full of Tejas and be able to consume or digest food. As regards the other gates, viz., south, west, north and upper, the meditation upon them generates the following results respectively (1) prosperity and fame, (2) divine effulgence and digestion of food (3) reputation and beauty; (4) glory and strength.

Beyond these five gate-keepers, who make heroes to be born in the family of him that knows them and bestow heaven on them, there is the Supreme Light, which is the same as that which shines glorious above yonder heaven, above this world and above all others, large and small. It is here the individual soul is led to the Supreme Soul beyond the gate-keepers. This is called the Vidyā of Paramjyotis but it is only a part of Gāyatri-Vidyā. Hence the *Chhândogya* says in another place thus : यदमेवैव संप्रसदोऽस्माच्छरीरात्समुत्थाय परं ज्योतिरपसंपद्य स्वेन रूपेणाभिविष्यत्ये . . . ॥

"Even like unto them, the soul through samprasāda (serenity or peace) issues forth from its body, attains the Paramjyotis, and assumes its own genuine state"  
—VIII, XII. 8.

The heart is described in the Upanishads in other ways. It is said to be a lotus of eight petals or twelve petals. In the latter case, it is that which is located in the Sūkshma or subtle body. In that subtle body, are said to be different Chakras or wheels; or Paḍmas or lotuses. The Mūlādhāra, the first of which is situated at the base of the spinal column and hence is called its Mūlādhāra, or primal support, is endowed with four petals. Similarly one centre after another has its own number of petals, till we come to the Anāhata Chakra in the heart where it is said to be twelve-petalled; the 12 petals having their functions of generating the letters of the Samskrit consonants from  $\text{ṛ}$  onwards or colour, etc. But the eight petals are described more in the Upanishads, as the centre to which the soul goes in sleep. According to its tendency, it goes to one or other of the petals therein. The heart of eight petals is probably situated in the lower subdivision of the third world. The eight petals may also refer to the directions, cardinal and ordinal. But in the subject of Vidyā with which we are concerned, these aspects of form are unnecessary. We are concerned with the meditation in the Kārana Śāstra which is in the higher subdivisions of the third world and from which the disciple has to rise. Hence it is probably that none of the Vidyās makes mention of the different centres of the astral heart in svapna or dream or the eight petals. Therefore only the four gates of the heart together with the upper gate which forms the fifth, wherein are posted the different powers are

necessary for us. We may proceed to understand the different Vidyas. Only it is the Gāyatrī-Vidyā, as explained in the third Adhyāya of *Chhāndogya-Upanishad*, that furnishes us with the key to unravel the mysteries connected with the different Vidyas.

## AKSHI-VIDYĀ

In the eastern gate of the heart, are posted the gate-keepers of the eye, the sun and Prāṇa. Let us first take up the Vidya relating to the eye. *Chhāndogya* IV, xv. 1 says: य एषोऽक्षिणि पुरुषो दृश्यत एष आत्मेति होवाचै- तदमृतमभयमेतद्ब्रूहीति तव वक्ष्यमिन्सर्विर्बोदकं वा सिद्ध्यन्ति बर्त्मनी एव गच्छति ॥ "That being who is seen within the eyes is verily the soul, said (the tutor). He is deathless or fear- less. He is Brahman. Should any ghee or water drop on Him, that passeth away." In the Akshi-Vidya, the meditation is not external but only internal. We are not asked to meditate upon the external eye but upon the Purusha in it which is no other than our soul. This Purusha as has been already remarked is that which functions in the waking condition. In the *Bṛhadāraṇyaka* quotation given above, we find that in the Jāgrat the Purusha has two aspects, Indra and his wife Indrāṇī or Virāt who are made to preside over the right and left eyes respectively. Hence it is that both these that have to be conjointly meditated upon. If meditated in the heart, one is led to the Sushupti state : but in the two eyes visible in the body, then one is led beyond the Jāgrat only. That soul is said

to be Brahman himself. Through this meditation, one is led to Brahman or Saguna Brahman. Through this meditation, the Amānava-Purusha above alluded to takes the devotee through the Devayāna path to Saguna Brahman. What are the results of this Vidyā? They are three in number, Samyadvāma, Vāmani (receptacle) and Bhāmani (effulgence). In the first and second cases, all adorable objects (Vāma) merge into him, he being the receptacle and in the last case, he becomes effulgent everywhere.

## ANTARĀDITYA-VIDYĀ

IN order to correlate them, viz., the eye and the sun, its counterpart in the universe, there is a passage in *Bṛhadāraṇyaka*, V, v. 2. तद्यत्तत्सत्यमसौ स आदित्यो य एष एतस्मिन्मण्डले पुरुषो यश्चायं दक्षिणेऽपुरुषस्तावेतावन्योन्यास्मिन्प्रतिष्ठितौ रश्मिभिरेषोऽस्मिन्प्रतिष्ठितः प्राणैरयममुष्मिन् स यदोत्कमिष्यन्भवति शुद्धमेवैतन्मण्डलं पश्यति नैनमेते रश्मयः प्रत्यायन्ति ॥

"That Satya is Āditya, the Purusha dwelling in that orb and also the Purusha (dwelling) in the right eye. They abide in each other. The former abides through his rays in the latter (by the manifestation of objects); and the latter in the former through his senses (or perception). When he quits the body, he beholds that pure orb (viz., the moon); the rays do return to him." Hence in order to effectually perform the Akshi-Vidyā, its counterpart in the cosmos or Solar system has to be taken up; only when the two are correlated and meditated upon, there will be conscious acting in both. Otherwise through the Akshi-Vidyā alone, there will be but an unconscious acting through the eye with but selfish results. Hence the meditation in Akshi-Vidyā is to be carried on in the eastern gate of the heart, with Purusha of the right eye, viz., Indra to be correlated with the Purusha of the Sun, as

after death or otherwise the former becomes merged into the latter.

### ĀṬĪYA-VĪDYĀ

The Āṭīya-Vidyā is mentioned in the *Chhāndogya-Upanishad* I, vi. 6 and 7 thus: अथ यदेतदग्निदित्यख शुक्लं साः सैव साय यत्रोत्तं परः कृष्णं तदमस्तत्सामाथ य एषोऽन्तरादित्ये हिरण्यः पुरुषो हस्यते हिरण्यश्मश्रुर्हिरण्यकेश आश्रणश्चात्सर्व एव सुवर्णः ॥ तस्य यथा कम्पासं पुण्डरीकमेवमक्षिणी तस्योदिति नाम स एष सर्वेभ्यः पाप्मभ्य उदित उदेति ह वै सर्वेभ्यः पाप्मभ्यो न एवं वेद ॥

"Verily, the white brightness (light) of the sun is Sa; that which is Nīla (blue)—very black—is amahence comes Sāma. That resplendent Purusha of golden hair and whiskers whose whole body even unto the nails is of gold, whom we behold in the interior of the sun and whose eyes are like lotuses red as the posteriors of a monkey is called Uṭ. He verily is above (Udgata) all sin. He indeed ascends above all sin who knows him thus."

Therefore one who realises the Āṭīya Purusha through the above Vidyā is able to rise above all sin and eventually reach Saguna Brahman. Here the word 'Satya' may be noted as used in the aforesaid *Bṛhadāraṇyaka-Upanishad*. It is composed of three Aksharas or syllables: स, ति and य. The first and the last are said to be truth, while the middle one is said to be Anṛta or falsehood, the falsehood being thus encompassed by truth on either side. If the Solar system be divided into three regions, naturally the middle or Svapna world

is one of falsehood. In correlating the Purusha of the eye with that of the universe, the meditation is also thus :

य एष एतस्मिन्मण्डले पुरुषस्तस्य भूरिति क्षिर एक-क्षिर एकमेतदक्षरं भुव इति बाहू द्वौ बाहू द्वे एते अक्षरे स्वरिति प्रतिष्ठा द्वे प्रतिष्ठे द्वे एते अक्षरे तस्योपनिषदहरिति हन्ति पाप्मानं जहाति च य एवं वेद ॥

योऽयं दक्षिणेक्षन्पुरुषस्तस्य भूरिति क्षिर एक-क्षिर एकमेतदक्षरं भुव इति बाहू द्वौ बाहू द्वे एते अक्षरे स्वरिति प्रतिष्ठा प्रतिष्ठे द्वे द्वे एते अक्षरे तस्योपनिषदहरिति हन्ति पाप्मानं जहाति च य एवं वेद ॥

—*Bṛhadāraṇyaka-Upanishad*, V, v. 3, 4.

“Bhūh is the head of the Purusha, dwelling in that orb of the sun, there being one head and also one Akshara—Bhuvah, the arms—there being two arms and also two syllables—Suvah, the foundation—there being two foundations and also two syllables. His representative name is Ahar (day); whoever thus knows, destroys (hanti) and relinquishes (Jahati) sin. “Bhūh is the head of the Purusha dwelling in the right eye, there being one head and also one Akshara—Bhuvah, the arms—there being two arms and also two syllables—Suvah, the foundation—there being two foundations and also two syllables. His representative name is Aham; for whoever thus knows, destroys and relinquishes sin :

Thus Akshi- and Antarādīṣya-Vidyas may be combined as one.

## MADHU-VIDYĀ

As Madhu-Vidyā is connected with the sun, I have taken it up here. It should not be confounded with the Madhu-Brāhmaṇa or chapter in the *Bṛhadāraṇyaka*, II, v. where Dadhichi, son of Atharvan explained to the two Asvins at his own peril this Madhu or honey, as being in all objects through the Ātmā in them. The Madhu-Vidyā is explained in *Chhāndogya*, Aḍhyāya III, from Khanda 1. to XI. In the first Khanda, the sun is said to be the Madhu or honey of all Devas. Here certain descriptions are given, which have to be entered into. Aḍhyāya III, Khanda 1. runs thus:

ॐ असौ वा आदित्यो देवमधु तस्य दौरेव तिरश्चीनवत् शोऽन्तरिक्षमपूपो मरीचयः पुत्राः ॥१॥ तस्य ये प्राञ्चो रश्मयस्ता एवास्य प्राच्यो मधुनाड्यः क्वच एष मधुकृतः ऋग्वेद एष पुष्पं ता अमृता आपस्ता वा एताः क्वचः ॥२॥ एतमृग्वेदमभ्यतपस्वस्तस्याभितप्तस्य यशस्तेज इन्द्रियं वीर्यमन्नाद्यश्च रसोऽजयत ॥३॥ चद्वयक्षरस्तदादित्यमनितोऽब्रवत्तद्वा एतवदेतदादित्यस्य रोहितश्चरुमम् ॥४॥

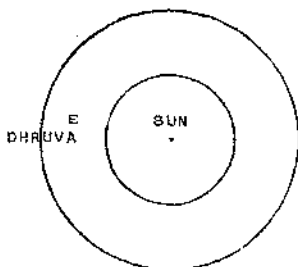
"Om, verily Aditya, the sun is the Madhu (honey) of the Devas; Dyau (heaven) is the Tiraschinavamsah; Antariksha is hive (or honeycomb); Marichayah (the rays) are the eggs of the sun; the eastern beams are the eastern honey cells. The Rgvedas form the flowers; and the waters are the nectars. Verily those

Rk hymns made Tapas upon the R̥gveda. Out of them arose fame, Tapas, the organs, energy, food and other like essences. They flowed and rested round the sun. Verily thence proceedeth the redness of the sun." Similarly other directions of the sun are taken up viz., the southern, western, northern and upper, to which are attached the Vedas, Yajur, Sāma and Atharvāna as well as Brahmā with the rays arising of colours white, dark, very dark and Kshobhatā (quivering light) in the centre of the sun. Then from the sixth section onwards, the different Devas who enjoy the nectar at each direction of the sun are described as Vasus with Agni at their head, Rudras with Indra, Ādityas with Varuṇa, Maruṭs with Soma and lastly Sādhyas with Brahmā at their head.

Then in Khanda xi. it is stated that beyond these there is neither rising nor setting, but there is the remaining alone at the centre : अथ तत् ऊर्ध्वं उदेत्य नैवोदेत्ता नास्तमेतैकल एव मध्ये स्थिता . . . ॥१॥

From the above quotation, it appears that the third world is described as Tiraschinavamsah and the second world as honeycomb. The word Tiraschinavamsah is translated by some as "arched bamboo" and by others as "cross beam". I prefer the latter. Why should the second and the third worlds appear as such in the solar system? We all know that the three worlds are like eggs in space, the higher expanding beyond its lower. According to the description of the 2nd and 3rd worlds as found in the *Vishnu-Purāṇa*, both have their central axis in the sun, the 2nd being between the sun and the earth and

the third being between the Sun and the Dhruva (polar star). It may be thus :



Probably when one is in the second world, he sees the third world which is away from him as an arched bamboo or cross-beam. The cross-beam probably represents the axis of activity—called warp and woof—seen in the 3rd world supporting the 2nd. Just as we, in the physical world, see the sky as a vault above, so also the third may be seen as an arch from the 2nd world that is seen hanging in space like an egg or honeycomb. Just as a honeycomb hangs from an arched beam tied to it, so the 2nd world seems to be attached to the upper through the Vāyu or prāṇic cord, as the central axis. The Purusha of the sun is located in the second world, like the soul of men functioning ordinarily in the second body. The Purusha is not the second world itself, as our soul is not the astral body itself. The soul functions in the body as its

madhu, or honey. Āditya—the Puruṣa—is therefore the honey in that world to the Devas living there. The Devas do not drink the honey, but through the mere sight are gratified, just as those in the moon are pleased through the mere sight of nectar.

As regards the cells in the honeycomb, they are constructed on a geometrical basis. The whole Universe is a four-phased hexagonal solid. Each cell is Hexagon on its sides. If we go into the geometrical plan of the universe as deducible from the Upanishads, it seems as if the bees had intuitively understood the plan of the universe and reproduced it in the honeycomb. The great Sages in comparing the universe to the honeycomb did not accidentally hit upon this simile but were able to intuit through their higher vision the correspondence.

Then in many sections, the analogy of the honeycomb is carried on. In the different directions of east, south, west, north and zenith, are said to be the Vedas, Rg, Yajus, Sāma and Atharva Āngīras (Itihāsas and Purāṇas) and Brahmā (with his guhya or occult teachings). The colours are respectively, red, white, dark, very dark, and Kṣobhaṭā in the middle. As stated in another place, the very dark colour is but Indigo or dark blue. Of the Devas, the Vāsus with Agni at their head are in the east; the Rudras with Indra, in the south; Ādityas with Varuṇa, in the west; Maruṭs with Soma in the north and Sādhyas with Brahmā (Om) above. Beyond these in the centre is said to be the one Saṭya which has neither setting nor rising. He who knows the

Devas in the sun as partakers of the honey becomes himself one of them and partakes in it himself. The hymns of the respective Vedas, etc., are said to be the bees or manufacturers of the honey of the sun, viz., out of the Vedas or the Itihāsas and Purāṇas or the Guhya Teachings. In other words, the sounds of all the Vedas uttered rhythmically generate the body or orb of the sun in the different directions. In this connection we may quote the following :

"As studied by H. P. B., a page of the book (of Dzryan) would be taken and placed in contact with the hand or forehead. It is most powerfully magnetised, so that the person thus using it sees unrolled before him a cosmic picture; the events as it were taking place before his eyes. In seeing the pictures thus, there is a great stimulation of faculty at the same time; the pupil hears the most marvellous music of the spheres. There is at once a picture and a chant." Similarly when the sun had to be created, the honey in the eastern cells, viz., the sun in the east was generated out of the chanting of Rks of the Rgveda; that in the south, out of the Yajus; that in the west, out of the Sāma; that in the north, out of Itihāsas and Purāṇas through the Tapas upon them of Atharva Āngiras; and that in the upper through the Tapas of Brahmā out of the Guhya or occult teachings. In the course of the Tapas, there were generated as results, Yavas (faune) Tejas, etc., which, it is said, flowed to the sun and rested there. In the honeycomb, there are in the cells not only honey but also eggs hatched by the bees in order

to have more bees to generate honey. These eggs are said to be the Marichayah or rays. The Vedic hymns when uttered generate the orb of the sun which in turn sends out its ray, viz., other hymns. Thus a person who goes in for meditation upon the sun as the Maḍhu or honey will be able to drink the honey like the Devas who are there—which honey is differentiated by the different directions in which it is. If from this the Upāsaka or devotee wishes to rise to Nirguṇa Brahman, he has to rise beyond the central portion of the sun where Brahmā is stated to be the Saguna with His Kṣobhaṭā—the māyāvic light existing there.

## PURUSHA-VIDYĀ

In this Vidyā, are introduced the above Devas Vasus, Rudras, etc. *Veḍānta-Sūtras* make mention of it in III, m. 2; but it does not find a place in the list of the 32 Vidyās above enumerated. In this Vidyā man is represented as a Yājña or Sacrificer. In the *Taittīriya-Araṇyaka*, x. 64 it is stated thus :

तस्यैवं विदुषो यज्ञस्याऽऽत्मा यजमानः श्रद्धा पत्नी

“For him who knows thus, the Ātmā of the sacrifice is the Master, Śradḍhā is the wife of the sacrificer, etc.” In the *Chhāndogya*, III, xvi. also, the Purusha is described as a Yājña in other ways. The question taken up for discussion in *Veḍānta-Sūtras* is whether the above two Purusha-Vidyās can be combined as one in meditation. The reply is in the negative, as the particulars contained in them differ. Coming to the Purusha-Vidyā of *Chhāndogya*, we find man's life is divided into three portions. The first lasts for 24 years and therefore the morning ritual (Pṛṣṭaḥ-savana) is done with the Gāyatrī metre of 24 syllables in all—each verse being of six syllables—with the Vasus as the Devatās; should any disease afflict him within this age, he is asked to

recite the manṭra therein prescribed addressed to the Vasus in Gāyatrī metre. Thus he escapes from disease and becomes exempt from affliction. The next savana is of 20 years till the 44th year and is called the Mādhyaṇḍinam or noon-savana. The Manṭra is addressed to the Rudras with 'Trishtup metre of 44 syllables—each verse of 11 syllables. The same results of freedom from disease and affliction ensue. The third savana is of 40 years till the 84th year and dedicated to the Ādityas. Here the Manṭra to be addressed to them is in Jagatī metre of 48 syllables—each verse of 12 syllables. एतच्च स्म वै तद्विद्वानाह महिदास ऐतरेयः स किं म एतदुपपत्तयि योऽहमनेन न प्रेष्यामीति स ह षोडशं वर्षशतमजीवत्तत्राह षोडशं वर्षशतं जीवति य एवं वेद ॥७॥ “ Verily knowing this, Mahidāsa Aitareya said : ‘ Oh, why dost thou afflict me? For I shall not be destroyed by thee. He lived for 116 years’. Verily he will live for 116 years who knoweth this.” For the Manṭras to be addressed to Vasus, Rudras and Ādityas, the reader is asked to refer to the original Upanishad. In the first period of man’s life, the Vasus are the presiding deity; hence the Prāṇa tending towards life is with the Vasus. The Vasus (vīṣayanti) preserve men : similarly Rudras in the second portion of life—corresponding to the household life—(rodāyanti or) make them weep under the sufferings of the household. The third portion of life tending towards spirituality, the Ādityas (ādarṣate or) receive all things as experiences.

## PRĀṆA- AND PRATĀRḌANA-VIDYĀS

THERE is yet a third element in the eastern gate, viz., Prāṇa; but in order to dispose of it, we have to take all the Prāṇas together. Prāṇāgnihoṭra-Vidyā deals with them all. It deals not only with Prāṇa but also with Agni which is posted at the western gate or the third. The second or southern gate has no vidyā appurtenant to it alone—there being in it the moon and ear with Vyāna. The reason why no separate meditation is prescribed with reference to it is probably because it is a gate of Yama and the Sandhi or meeting point of Prāṇa and Apāna. In the *Chhāndogya-Upaniṣad*, prāṇa-vidyā is dealt with in Adhyāya I, xi. Ushastī Chakrāyapa, an Ātmajñānin goes to a sacrifice with his wife and tells the Udgātṛ and others that if they should chant in praise of Him who is the presiding deity without knowing His nature, their heads would be lopped off or splintered to pieces. Thereon the sacrifice was stopped and the master of the sacrifice, the king who was sent for arrived at the spot and after satisfying the Great One with presents etc., requested him to initiate the priests into their respective mysteries. As regards the Adhvaryu, he was initiated into his part as having

prāṇa for his Devatā. "Verily all these created objects merge into Prāṇa and from it they are developed." This Vidyā is dealt with *in extenso* in the second and third Adhyāyas of *Kaushītaki*. The third Adhyāya comes under the category of Pratardana-Vidyā, since Pratardana was initiated into it by Indra. In the first Adhyāya, prāṇa is made the couch of Brahman of unmeasured splendour—*Amitaujasam*—*Paryāṅkam* which will be dealt with under the heading of *Paryāṅka-Vidyā*. In the second Adhyāya, Prāṇa is said to be Brahman itself. Of course the Mukhya or chief Prāṇa which includes in it all the five Prāṇas is said to be the highest of all. The word Prāṇas is also made to mean the senses. We are perfectly familiar with the story occurring again and again in the Upanishads how disputes arose between all the senses in the body including that legitimately called the Prāṇa, as regards the superiority of one over the other and how each Indriya or sense went out of the body and yet others were able to function in its absence and how when the Mukhya Prāṇa—Prāṇa, the legitimate one went out, all the other senses had to be wrenched away from the body along with it. In the second Adhyāya, Prāṇa, the Mukhya, is shown to be superior and to be guiding Manas, eye, ear, Vāk and others. Manas is said to be the messenger; eye, the guard; ear, the door-keeper; Vāk, the true woman. In another place Vāk is said to be the wife of Prāṇa, which is the deity of deities. In the third Adhyāya of Pratardana-Vidyā, Prāṇa is associated with Prājña, the Puruṣa presiding over the third body or Avasthā;

and from that we are to rise in meditation to Brahman. It is needless to state that if meditation is carried on in the heart on the different Prāṇas in the different gates, certain siddhis arise. In *Paṭanjali's Yoga-Sūtras*, it is said that if Samyama is made upon Samāna, then a certain Jvalanam or blazing, as if, of fire takes place in the body. This is more easily done by meditating upon Samāna in the northern gate of the heart. Perhaps the meditation has to be associated with the raising of the Kuṇḍalini from the navel to the northern gate of the heart. Similarly with reference to the other Prāṇas in the other gates.

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## PRĀNĀGNIHOTRA-VIDYĀ

We come to the particulars of meditation with reference to the different Prāṇas in this Vidyā. In the 32 Vidyās mentioned above, this Vidyā is classed under the category of Vaisvānara-Vidyā which is different from the Vaisvānarāgni that is mentioned in *Bṛhadāraṇyaka*, V, ix. thus : अवमग्निर्वैश्वानरो वोऽयमन्तः पुरुषे येनेदमन्नं पच्यते यदिदमगते तस्यैष घोषो भवति यमेतत्कर्णावपिधाय शृणोति स यदोत्कमिष्यन्मवति नैनं घोषः शृणोति ॥१॥

"The fire whose name is Vaisvānara is that fire in the midst of the body by which all the food that is eaten is digested. From this Agni (fire), arises a noise which one hears in closing his ears. When he (the soul) quits the body, he does not hear the noise." This is only one of the three fires in the body. The first is called, in the *Garbhopanishad*, Koshitha or Vaisvānara; the second Jñānāgni and the third, Darsanāgni. They are posted in the Mūlādhāra (Sacral plexus), the heart and the eyes. They have their counterparts in the universe. They are Pāvaka, Pavamāna and Suci. In the Vidyā now under consideration, only one Agni is taken into consideration along with the five Prāṇas separately.

Prānāgnihoṭra is dealt with in six sections beginning with section XIX. of the fifth Adhyāya of *Chhāṇḍogya*. Practically the oblation to the five Prāṇas has to be done daily by the Dvijas, when they take the food. With first oblation of the first mouthful, they have to utter the words: प्राणाय स्वाहा ॥ with the second, व्यानाय स्वाहा ॥ with the third, अपानाय स्वाहा ॥ with the fourth, समानाय स्वाहा ॥ with the fifth, उदानाय स्वाहा ॥ In the concluding section, we are told that he who performs Agnihoṭra without knowing the above has the same reward as he who forsaking burning coals pours his oblation upon ashes; but if he should do it knowingly, then his sins will be burnt like reed-tops cast on fire. 'Therefore verily were he, who knows, to offer the remnant of his food (even) to a Chāṇḍāla, he would effect an offering to the All-pervading Ātmā.' Thereof is the versé: यथेह धुषिता बाल्य मातरं पर्युपासते । एव॑ सर्वाणि भूतान्यग्निहोत्रमुपासत इत्यग्निहोत्रमुपासत इति ॥

"As in common life hungry children look to their mothers, so do all the creatures look up to Agnihoṭra—verily they look up to Agnihoṭra."—*Chhāṇḍogya*, V, xxiv. 5.

Daily while eating, we utter the five Prāṇas as mentioned above and with each uttering take in a small quantity of food with the tips of the three fingers. And in order to lead us to Brahman from that stage, we utter also the words as before: ब्रह्मणे स्वाहा ॥ ब्रह्मणि न आत्मासूतत्वाय ॥

Now in the passages relating to this Vidyā, it is said that if the words प्राणाय स्वाहा are uttered, the eye

and the sun and thereby the Dyau (Heaven) are satisfied; with the second, the ear and the moon and thereby the Dik (quarters): with the third, Vāk and Agni and thereby Pṛthivī; with the fourth, the Mannas and Parjanya and thereby Vidyut (Lightning); with the fourth, Vāyu and Ākāśa and all that depend on them are satisfied. So far as the organs in man and their counterparts in the cosmos are concerned, they conform strictly to the statement about the heart-gate-keepers in the Gāyatrī-Vidyā. But there is one step more to be taken. The elements corresponding to them are also here given. One difficulty presents itself. Instead of making the first or the eastern gate correspond to Pṛthivī and the third or its opposite gate to Agni, the reverse is adopted. And why? For this purpose we shall have to quote another passage from the *Chhāndogya*, IV, xvii. प्रजापतिर्लोकानभ्यस्तपतेषां तप्यमानानां रसान्प्राप्नुहदमि पृथिव्या वायु-मन्तरिक्षादादित्यं दिवः ॥१॥

"Prajāpati made a Tapas on Lokas; and out of the Tapas, extracted their essence, viz., Agni from Pṛthivī, Vāyu from Antariksha and Āditya from Dyau (Heaven)". Hence Agni is the essence or Rasa of the first world and the Sun is the essence of the third. Thus it is clear that if one should knowingly before taking food go into his heart gates and mentally utter the Mantras corresponding to the respective Prāṇas, the different organs are kept in a healthy condition in the lower states too; thus if the Kāraṇa body is acted upon, the lower states should thereby be affected.

Then the devotee has to rise beyond the five Prāṇas to Brahman as stated before. Here I have to make mention of two Mantras which are uttered both before and after taking food. One is uttered before the five Prāṇas are uttered, viz., अमृतोपस्तरणमसि and the other, अमृतापिधानमसि. On both occasions, water is sipped with the uttering. Through the first Mantra the water is made the उपस्तरण or bed on which the food is laid and in the other, the water is made the अपिधान or upper covering for the food.

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## UDGĪTHA-VIDYĀ

Coming to the third gate, we have Agni and Vāk. Regarding the latter, we have the Udgītha-Vidyā. But Vāk itself has no Vidyā allotted to it. It is described as a milch-cow with four udders in *Bṛhad-āraṇyaka*, V, viii.

वाचं धेनुमुपासीत तस्याध्वत्वारः स्तनाः स्वाहाकारो वषट्कारो हन्तकारः  
स्वाधाकारस्तस्य द्वौ स्तनौ देवा उपजीवन्ति स्वाहाकारं च वषट्कारं च  
हन्तकारं मनुष्याः स्वाधाकारं पितरस्तस्याः प्राण कृष्णो मनो वत्सः ॥१॥

"Let one meditate on speech (as) Dhenu (milch-cow). Her four udders are the words "Svāhā", "Vashat", "Hanta" and "Svadhā". Two udders the words, Svāhā and Vashat feed the Devas; the word, Hanta feeds man; the word, Svadhā, the Pitṛs. Her bull is Prāṇa; and the calf is Manas. *Chhāndogya* makes them a Mithuna or Couple. Thus Prāṇa acting upon Vāk generates Manas; Vāk is fourfold: Parā, Pasyaṇtī, Madhyamā and Vaikhari. In the Udgītha-Vidyā, these four stages of Vāk are mentioned. Even in the Gāyatri-Vidyā, Vāk is the first thing mentioned to render it effective, as all mantras have to be rendered effective through it. The Udgītha-Vidyā is treated of in the Sāmaveda Upanishads as Udgītha and in other Upanishads as

Pranava. The question arises in the *Veḍānta-Sūtras* whether they are different Vidyās or the same. All are one Vidyā only is the reply. In the *Chhāndogya Upanishad*, the first Mantra is : ओमित्येतदक्षरमुदीयमुपासीत "Let a man meditate upon this letter (Om), Udgītha." Similarly the *Māṇḍūkya-Upanishad* treats of this wholly. The different svaras of Udgītha are not mentioned in the important Upanishads. But we find from other Upanishads that there are different svaras to it. In *Nārada-parivrajaka-Upanishad*, it is stated to have many svaras. But it is too big a subject to be treated here.

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## NĀCHIKETA-AGNI-VIDYĀ

As stated in the *Kāthopanishad*, when Nachiketas went to Yama, the second boon that was granted to him was the knowledge of the Heavenly fire, viz., the fire of the third world. Its corresponding seat in the human body is said to be the cavity of the heart. Beyond knowing that this Agni has been called by his name and that if the third Agni were known the two lower worlds would be known, we are in the dark as regards other points. But if we go into the next Vidya, we are able to know something more.

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## UPAKOSALA-VIDYĀ

UPAKOSALA KAMALĀYANA was a disciple of Satyakāma Jābāla who also has a vidyā after his name. He tended carefully for 12 years the Agni of his guru as a pure Brahmachārin. When the time to give leave to his pupils came, all were given permission to return home except Upakosala. In spite of the entreaties of his wife, the guru neither initiated the pupil nor gave leave to him but went on a pilgrimage. In his absence,

the disciple fell ill and abstained from food on account of his mental troubles. The master's wife prevailed upon him to take some nourishment but in vain. Then the Agnis began to commiserate his pitiable plight and initiated him into the secrets. All the Agnis, collectively and separately, imparted to him the truths, till at last the Gurm returned from his pilgrimage and gave the final touch by teaching the Akshi-Vidyā already spoken of. This occurs in *Chhāndogya*, IV, x. to xv.

We shall take them in order. All the Agnis together said first: प्राणो ब्रह्म कं ब्रह्म खं ब्रह्मेति—*Chhāndogya*, IV, x. 5. "Prāṇa is Brahman; Kām (happiness) is Brahman; Kham (Ākāś) is Brahman." Then Gārha-patyā Agni instructed him thus: अथ हैनं गार्हपत्योऽनुशवास पृथिव्यग्निरन्नादित्य इति य एष आदित्ये पुरुषो दृश्यते सोऽहमास्मि स एवाहमस्मीति ॥ स य एतमेवं विद्वानुपास्तेऽपहृते पापकृत्स्नं लोकीभवति सर्वमायुरेति ज्योर्जीवति नास्यावरपुरुषाः क्षीयन्त उप नयं तं मुञ्चामो-ऽसि॥ अ लोकेऽमुष्मि॥ अ य एतमेवं विद्वानुपास्ते ॥—*Chhāndogya*, IV, xi, 1, 2.

"Pṛthivī Agni, Anna (food) and Āditya (are my body). Thereof the Puruṣa that is seen in the sun is I—verily I am He. He destroyeth the sin who knowing this adoreth Him; he attaineth the region (of Agni), enjoyeth the full limit of existence, passeth his life in glory and his race wasteth not. We support in this and Higher lokas who knowing this makes an Upāsana of him . . . ." Then Anvāhārya-pachana fire said similarly with this difference: Āpas, Dik, Nakṣatra and Chandra-māh (moon) are my body; myself being the Puruṣa in the

moon. The third fire Āhavanīya said: "Prāṇa, Ākāś, Dyau and Vidyut (are my body); myself being the Purusha in the Vidyut (lightning)." After he was instructed thus, the guru returned from his pilgrimage and finding that his disciple was beaming with divine effulgence asked the reason; to which the Śishya replied that he was instructed by the Agnis. The teacher said that the Agnis had instructed him merely about the attaining of the different lokas stated therein. For which purpose, he asked his disciples to take up the corresponding centre in the body, viz., the eyes in the heart as stated before. Of the three fires in man, as I have already stated; that in the stomach is here described as Gārlhapatya (corresponding to the first world or loka); the second, to the second loka; the third, to the third loka; the Agni being here described from the standpoint of the Lokas or Worlds: Hence the meditation upon them leads to the worlds therein described. If we go into the Devayāna path, we are led to the Agni loka through these meditations: the Agni loka being the first loka to which one is led by the Amūnava-Purusha after the latter meets the former. All of them said collectively that collective meditation led the devotee to Prāṇa and Ākāśa which typified the happiness of Brahman. With this, the Guru supplements the Akshi-Vidyā, probably because it leads to the Lokas corresponding to it, viz., Sārya loka. Then the Guru said: "Child, they (the Agnis) have spoken to you about lokas. I too will speak to you about them."

## SATYAKĀMA-VIDYĀ

FROM the Vidyā of the disciple, we shall pass to the Vidyā of his Guru, Satyakāma who in his turn had his own difficulties. This also occurs in the same Prapāthaka IV of *Chhāndogya* previous to the former Khandas, viz., IV. to IX. Satyakāma wanted to live in the house of his Guru as a Brahmachārin and so asked of his mother her gotra. The mother Jābala was unable to state it, on account of her not having inquired into the gotra of one of the guests that had attended her husband's house and to whom he was born. Therefore passing under the name of Satyakāma Jābala, the latter being the name of his mother, he went to Hārīdrumata to be his disciple. On the teacher asking him his gotra, the young man made a clean confession that his mother had not known it. The Teacher said : "None but a Brāhmaṇa can say so. You have not departed from the truth. I shall invest you with the holy thread." After taking him as his disciple, the teacher selected four hundred lean and weakly cows and asked him to tend them. With his resolve of not returning to the house of his guru till the cows became a thousand, the disciple departed. When after many years the cows had multiplied into

a thousand, a Bull asked him to take them back to the house of the teacher. Then it was, appreciating the true devotion and zeal of the disciple, the R̥shabha (bull) and after it Agni, Sūrya and Madgu (Vāyu) taught him the four kulās or Pādas of Brahman. The R̥shabha mentions the four Diks or the quarters as the first kalā of Brahman, the meditation upon this quarter of Brahman as the Prakāśavān (shining) leading to the Prakāśatvam or renown of the devotee. Agni similarly descants upon the next pāda as Pṛthivī (Bhūh), Antariksha, Dyau and Samudra (ocean)—probably corresponding to Parjanya. The meditation is here as the Anantavān (endless). Sūrya says of the third Pāda as Agni, Sūrya, Chandra, and Vidyut (lightning). It is to be meditated upon as the jyotiṣhmān (effulgent). Madgu (vāyu) says of the fourth Pāda thus: Prāṇa eye, ear and Manas. It should be meditated upon as Āyatanavān, having them in the Āyatanam (or abode of body). After these instructions are over, the disciple goes to the house of the teacher where he was informed of the teachings given to his disciple as above mentioned and where the teacher sets his seal upon them as a Guru, since no teaching will fructify without the seal of the teacher.

The former teaching, viz., of Upkosala was from the standpoint of Agni merely. Here the feet of Brahman are described from the standpoint of the different directions (diks), the lokas, the centres in them from which we have to rise from one loka to the other and the corresponding centres in the human body. Each meditation has its results. This

knowledge merely supplements or explains that in the Gāyatri-Vidyā about the gates. All the worlds, Devatās and centres of the body are only in the different Diks of the One. Hence each direction is made a kalā or pāda of Him. Should one meditate upon the Diks of the heart, he becomes Prakāśavān, i.e., one with the Prakāśa or light or renown everywhere. Should he meditate upon the Lokas, he rises above them to the eternal time and hence he is called Anantavān. Should he meditate upon the Devatās of the world, he is gifted with the jyotiṣ or spiritual light of them. Should he work in them centres of the body, he makes it an āyatanam or abode through which the spiritual influence is poured down. Hence he becomes an Āyatanavān. Thus He becomes or reaches the Saguna Brahman.

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## VAISVĀNARA-VIDYĀ

IN this connection we may deal with the Vaisvānara-Vidyā too. Five gr̥hasthas or householders met together and wanted to know something of Ātmā and Brahman. They were great Śrotrīyas or knowers of the Vedas. Their names were Prāchināsāla, Satya-yajña, Indradyumna, Jana and Budila. Unable to come to any decision, they went to Uddālaka Āruṇi who too was unable to solve their questions. Then all the five together with Uddālaka went in a body to Asvapati Kaikeya who had learned of the Vaisvānara Ātmā. Asvapati after finding that the wealth which he offered in sufficient quantity—his kingdom being one in which there were not thieves or other evil-minded persons—was not acceptable to them, they having come to him for the knowledge of Ātmā, asked them to come on the morrow. When they came as fit disciples with the samit (or fuel) in their hands, he asked them each a question as to the Ātmā meditated upon by each. They said respectively the following : Dyau (Heaven), Sūrya, Vāyn, Ākāś, Āpas and Pṛthivī. Thereupon the teacher said that each of them was but worshipping an aspect of Vaisvānara Ātmā ; its head is heaven or Sntejas : its eye, Sūrya and Visvarūpa ; its breath,

Vāyu or Pṛthakvarttā (of various courses); its trunk or body is Ākāś (or Bahukā); the Āpas is the moon, its fundament causing Rayī, the wealth; its feet, the Pṛthivī; his heart, the Vēdi (sacrificial platform); his hand, the sacrificial grass; his heart, the gārha-patya fire; his Manas, the Anvāharyapachana fire and His face, Āhavanīya fire. Thus we find the Vaisvānara Ātmā is said to be the Ātma pervading the three worlds: but in the description, the three fires are said to be in his universal body. Here the universal soul is described from the standpoint of Agni and the Upasana is conducted from the standpoint of Agni Vaisvānara only. Each of the householders that came for instruction is said to have obtained wealth or any other in the world according to that aspect of Vaisvānara which he took up for worship. Though this Agni has the three worlds in it, yet it is really the first Agni or Loka which consumes the food taken in. For it is in this connection the succeeding verses come which are related to Prāṇāgnihoṭra-Vidyā and which have been described before. This vidyā is dealt with in *Chhāndogya*, V, xi. to xv.

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## PAÑCHĀGNI-VIDYĀ

THIS vidyā is dealt with in *Chhândogya*, V, III. to x. and *Brhadâraṇyaka*, VI, II. as also in *Kaushîtakî* briefly. Svetaketu, son of Uddālaka Āruṇi, a Brāhmaṇa goes to the court of Pravāhana Jaibali, a Kṣhattriya king who puts him certain questions which he is unable to answer. Returning to his father and finding him unable to answer them, he goes back to the king as a disciple and is explained the Vidyā called the Pañchâgni-Vidyā or Vidyā of the five fires. As before explained, there are only three fires. How comes it now there are five fires? Besides the three fires of the three worlds, two more are given, viz., that in the man and that in the woman. The soul on its return from Svarga to be born again in a body has to pass through these five fires in order to get its fresh body. Naturally it is the fire that disintegrates the bodies as well as other things. How then can it be said to be the generator of forms? Fire has two functions, viz., to destroy as well as to create and preserve forms for the souls to tenant. The particles of Pṛthivî or earth are joined together through water and hence the required form is generated. But in order that the form may be kept

intact, it is first exposed to the sun's heat and then burnt in the fire to be preserved for a long time. So also when the soul descends from the third world, it has to be provided with a body in each world. In each of these planes when it has to be provided with a body, an Agnihotra is performed for getting a body in each world. Take the Agnihotras performed in the physical plane. When oblations of rice, ghee, etc., are offered in the homakuṇḍa, Agni burns up into particles the oblations and carries them in a subtle condition to the Devas invoked through the Mantras. The reverse process also takes place in it. Take an illustration. In the sacrifice performed by Daśaratha, the Agni-Devatā takes a physical shape and comes through the Agni with the Pāyasa or liquid food and after handing it over in a physical condition, disappears through the same channel. When a man's body becomes very hot or excited through some sudden cause, it begins to perspire. Similarly the same process takes place in this Vidyā. When the soul, after all the enjoyments of Svarga are over, descends to the earth, it first takes up the mental body in the Rūpa plane of Svarga. The first Agnihotra therefore takes place in the third world; then the second body, in the astral world; then the third body in the physical plane. In the physical plane of ours, the soul attaches itself to rice and other things. The man eats them and then the fourth Homa takes place as Prāpāgnihotra in the food digested by the man's body; when the

seed of man is received into the womb of the woman, then the fifth Homa takes place and then is the physical body formed.

Here the instruction is given by the teacher to the disciple. The teacher begins by saying असौ वाव लोके "yonder in the loka". Afterwards the upward paths of the soul through the Devayāna and Pitryāna are described; the teaching winds up by saying in *Bṛhadāraṇyaka* that "those who thus know the (five Agnis), etc. . . . for them, there is no return to this world." In each of these five stages, there are not only the five Agnis but also the five oblations thereof in the shape of Water. The five Agnis are: (1) Svarloka (2) Bhuvar or Parjanya loka (3) Bhūr or Pṛthivī (4) man and (5) woman. The five water oblations are (1) Śradhā (2) Somorājā (3) Varsha (rain) (4) Food and (5) Retas (seminal fluid). Thence the body is produced in the woman's womb. The first set of five is described as Agni and the second, as water. Out of the Agni in the three worlds as well as in man and woman, when the oblation is offered, the result in each stage is of a liquid nature. Hence all the five oblations are represented as water. We know that rain causes food; and the food which has to be taken into the system in a liquid condition is converted into Retas which also is liquid. Somorājā is Soma, the king of Piṭṛs. Piṭṛs are invoked in this world through the Tarpana or water ceremony. Hence in the world in which the Piṭṛs are, they correspond to the water element and are (Tṛp) satisfied thereby. As regards Śradhā or faith,

it too is made to correspond to water in the heaven or third world. In the *Prasna-Upanishad*, Śraद्धā is made to correspond to the soul, the essence of which is faith. In one of the Vedas, it is stated that यज्ञ or Sacrifice is the husband and that Śraद्धā is the wife. The former is Agni and the latter is water. In the heavenly world, the Devas offer in the Agnihoṭra Śraद्धā as the Āhuṭi or oblation, just as a priest having the Humakupda before him offers ghee and other articles to the fire in it.

What is the offshoot of it? Somarāja is born out of it, who is again offered in the lower world. Somarāja is explained by Saṅkara as the form which the performers of sacrifice assume after death. Similarly what is born in one stage is offered in the next lower stage, in order to generate the still lower oblation and so on. Sri Saṅkara says the organs of the body in their relation to the soul are here the officiating priests of the Agnihoṭra. Considered in relation to the Devas, they are Indra and other Devas who are the officiating priests of the fire of Heaven, etc. They offer the fire sacrifice for the sake of the fruit; they perform the same sacrifice again. In this manner, the organs are called the Devas. In this our present world also, any offering as ghee, milk, etc., thrown into the sacrificial fire and consumed by it enters, in its invisible subtle form together with the sacrificer, the Bhuvar world in the form of smoke and from the Bhuvar into the Suvar. There in the subtle waters, the effects of offerings—the part of the fire sacrifice—bearing the name of Śraद्धā,

which create another body for the sacrificer in the world of the moon in the heavens are offered. Therefore the waters which are parts of the fire sacrifice and the cause that the sacrificer obtains another body in the world of the moon are called Śradāḥā. This is the explanation for Śradāḥā being called water. This is for going above. As above, so below.

In this Agnihotra there are in each stage the fire or Vedī, the fuel and the flame as well as those which issue out of the flame, viz., smoke, coals and sparks. All these six are put forth in these five stages. *Brhadāraṇyaka* has some differences in some points from *Chhāndogya* in their correspondence. In the heavenly world which is the Agnikūṇḍa, the fuel of Āditya, the sun, is placed whereby at first the smoke of his rays arises; and afterwards at the fire ignited, there arises the flame of the Day of the world. As regards the coal which arises after the flame subsides and the sparks which arise out of the flame, *Brhadāraṇyaka* puts them as the Diks and Avāntara-Diks, but *Chhāndogya* makes them the moon and the stars. These two sets are allotted by the above two Upanishads between the third and the first worlds. In the third world, the sun being the flame when the Agnihotra is finished, the coals should be naturally the moon and the sparks should be the stars. Similarly in the Parjanya or second world which is so called on account of Parjanya being the presider over rain or Āpas and which is the Vedī fire, the fuel is said to be, according to *Chhāndogya*, Vāyu and according to *Brhadāraṇyaka*, the Samvatsara or year and the clouds are the

smoke and the lightning is the flame; the thunderbolt, the coals and the thunder-claps, the sparks. From this, it is clear that the rain we get is dependent upon the second world originally and condenses in this physical world; those that are mentioned above should be subtle only. Soma being here offered as an oblation, Varsham or rain comes out of it. In this physical world which is the Vēdi fire, the fuel is given in the shape of Pṛthivī or earth according to *Chhāndogya*. Naturally fire arises out of the earth as smoke from the fire; here earth being fire. The night is the flame, as the flame has its origin from the connection of fuel with fire, like the night from its connection with its fuel viz., earth; the darkness of the night being called the shadow of the earth. As regards coals and sparks, they have been already disposed of, in connection with the heavenly world. Here out of the oblation of rain comes the food or earth. In man and woman, the same process is described. In man, the Vēdi fire, there is the fuel of the mouth where the flame of speech is generated. Prāṇa is the smoke; the eye the coals; and the ear, the sparks. The eye, viz., the coals can be lit up with the Kāma (passion) through sight. Similarly with regard to woman. After describing the downward process, the *Chhāndogya-Upanishad* afterwards expatiates upon the two paths through which we ascend to Saguna Brahman in the Devayāna Path.

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## SAMVARGA-VIDYĀ

HAVING done with the western gate of the heart, we now come to the northern. Therein are Manas, Parjanya and Samāna. There is no separate Vidya attached to any of them. Therefore we shall have to pass to the upper gate where Vāyu and Ākāś are. In regard to Vāyu, there is the Samvarga-Vidyā. In the fourth Prapāthaka of *Chhāndogya*, a king named Jānasruti Pauṣṛāyaṇa is introduced in the first Khanda of the same. He was a person highly charitable in disposition and kept an open house to all, by feeding them at any time. Once while he was lying on his bed, two Hansas passed in the sky over his palace; and one of them, finding that the Jyotiś (effulgence) of the king was impeding their path, asked the other to fly away from it. To which the other replied by stating that the king could not be compared to Raikva with the one-wheeled car. The king who understood the language of birds asked the bards, who came to him next morning, to find out Raikva with the one-wheeled car. Finding him not, the king asked the bards to search for him in those places where Brahmajūnins are to be found, viz., in lonely places, river-sides, pools, mountains and groves. The great One was found

sitting hard by a dilapidated wall with the one-wheeled car by his side and scratching the itches all over his body. When the king was informed of it, he went to Raikva loaded with wealth and entreated him to initiate him into the Deity worshipped by him. The great One spurned him away from him. Thereupon the king increased the wealth and took his unmarried daughter too to be presented to him. Finding that there was now a real sacrifice on the part of the king, Raikva deigned to initiate him. From the cosmic standpoint, Vāyu is the Samvarga or ultimatum of all. Agni, Sūrya and Chandra merge into Vāyu only; so also Parjanya or Indra. From the individual standpoint, Prāṇa is the Samvarga of all. In sleep, Vāk, eye, ear and manas merge into Prāṇa only. Therefore the two Samvargas are Vāyu in the world and Prāṇa in the man. The word Samvarga is made to mean "absorbent" also, since it is the one into which all are merged from the lowest Pṛthivī to Agni inclusive. But Vāyu has in turn to become merged into Ākāś later on. In sleep or death, it is said by the Upanishads that the power of speech subsides into Manas and then both of them into Prāṇa.

In order to exemplify this, an episode is related in the same Upanishad to convey to us some truths about them. Two Brāhmanas, named Saunaka and Abhipratārin were being served at their meals, when a Brahmachārin asked for Bhikṣhā or alms-food. Nothing was given him by them, as they, according to Sāṅkara, wanted to try him. Thereupon the Brahmachārin said that in denying him food,

they denied it to that one (Vāyu) which exists in all invisibly as the protector and the container of the four, Sūrya, Chandra, Agni and Āpas. Thereupon when the atlas was given him, he remarked thus: "These five and five make ten and they are akṛta (complete number). Therefore aśva (food) in the different quarters being ten is akṛta. It is Virāt, the consumer of food. Through it all, this becomes visible. Unto him who knoweth verily, unto him who knoweth this, all this world becomes visible and he becomes a great consumer of food."

From this, it is clear that in this vidyā the individual Prāṇa has to be made to vibrate at the cosmic rate, viz., the Vāyu therein and that one who is a follower of this Vidyā has not to deny food to any one. Rather this Vidyā will be imparted to him only who is a person of great hospitality by giving food to others, as the Prāṇa in all is the one Vāyu which the disciple has to reach. That Vāyu in its highest state has in it the number ten which is a complete number. Through it, we can reach the Virāt of the Universe. The number ten is made to be the five Prāṇas and the five Upaprāṇas. It should be remembered that in the Tattvas Vāyu is said to be a Hexagon and Ākāś an egg. The Vāyu in the universe has in it a six-pointed star; in man, it is a five-pointed one. In the six-pointed star, there are 10 triangles—ten Agnis; there being 6 triangles externally and 4 triangles internally in the six-sided figure within it and the Agni Tattva having the figure of a triangle.

## AKĀSA-VIDYĀ

In coming to Ākāś, we find there are two places where the Ākāśa-Vidyā is dealt with in the *Chhāṇḍogya-Upaniṣad*. Three proficient in Udgītha met together for discoursing upon spiritual matters. They were named Śilaka, Chaikitāyana and Pravāhana. They began with the question of the gaṭi (asylum) of Sāma; one of them put the question and the other replied that Svara was the gaṭi: then the gaṭi of Svara was said to be Prāṇa; its gaṭi was Anna which was again traced to Āpas and Heaven. It was traced finally to the One. Then the question was asked of the Gaṭi of the Lokas or world. The reply was Ākāśa.

सर्वाणि ह वा इमेति भूतान्याकाशादेव समुत्पद्यन्त आकाशं प्रत्यस्तं  
यन्त्याकाशो ह्येवेभ्यो ज्यायोऽन्त्याकाशः परायणम् ॥ स एष परोवरी-  
यालुदीयः स एषोऽनन्तः परोवरीयस्ते ह्यस्य भवति परोवरीयसो ह  
लोकान्जयति य एतदेवं विद्वान्परोवरीयाः समुदीयमुपास्ते ॥

—*Chhāṇḍogya-Upaniṣad*, I, ix. 1, 2.

“All these creations proceed from and end in the Ākāś. Ākāś is the senior of all these. It is the Parāyana (great receptacle). It is the most excellent Udgītha. It is endless. He who knowing this adores

the most excellent Udgīṭha conquers the most excellent Lokas. Such a learned person becomes most excellent." According to these passages, Ākāśa is said to be the senior of all the Taṭtvās and is the great receptacle, while Vāyu is said to be the consumer. It is also associated with Udgīṭha, since sound is the Taṇmātra of Ākāśa. This Vidyā occurs in I, ix. of *Chhāṇḍogya*.

In the same Upanishad, Prapāthaka VIII, xiv. says thus :

आकाशो वै नाम नामरूपयोर्निर्वहिता ते यदन्तरा तद्वत् तदभूतं स  
अहम् प्रजापतेः सर्वा वैश्व प्रपद्ये . . . ॥१॥

"Verily that which is known as Ākāśa is made of Nāma-rūpa (name and form). That which is beyond the two (name and form) is Brahman. It is immortal. It is Ātmā; I shall attain the Sabhām-Verma (the audience hall) of Prajāpati, etc." Here the Ākāśa is described as one with name and form and Brahman is beyond it. The Brahman here described is only the creator, Brahmā whose abode is given out.

## GĀRGI-AKSHARA-VIDYĀ

JANAKA, the King of Videha, performed the yajña called Bahudakṣiṇa (viz., of enormous gifts) in which many Brāhmaṇas were present. The King with a desire to know who amongst them was the Brahman-jñānin caused to be tied 10 pāḍas of gold to each of the horns of a thousand cows and said that whoever amongst them was the best knower of Brahman might become their possessor. Rshi Yājñavalkya asked his disciple to drive them home, whereupon one after another in the assembly plied him with questions after questions. Gārgi Vāchaknavī put two questions to him, one about the Ākāśa and the other about Brahman. The first question was :

स होवाच यदूर्ध्वं गार्गि दिवो यदवाक् पृथिव्या यदन्तरा यावापृथिवी  
इमे यदूतं च भवच्च भविष्यच्चैत्याचक्षत आकाश एव तदेतं च प्रोतं चेति  
कस्मिन्नु खत्वाकाश ओतश्च प्रोतश्चेति ॥७॥ स होवाचैतद्वै तदक्षरं गार्गि

. . . ॥८॥—*Bṛhadāraṇyaka*, III, viii.

“What is above the heavens, O Yājñavalkya, what is beneath the earth, what is between and what are these two, Heavens and earth, what is called the past, present and the future, upon what is all this woven, warpwise and woofwise? The

reply is Ākāśa. Then the second question turned upon what the Ākāśa was woven warpwise and woofwise. The reply is Brahman, the indestructible One, O Gārgi." So that the Ākāśa is one in which are the vibrations, like the warp and woof of cloth. In two senses, the word Ākāśa is used in the Upanishads. The one is that it is that which yields अदकारं or space for all the Tattvas to fill it up. It is then Brahman, the Absolute Space. The other is that it is the Ākāśic Tattva, filling space. Then Ākāśa is defined as यत्सुषिरं सदाकारं—that which is full of holes is Ākāśa. Then there are the warp and woof of ether in space. Then Ākāśa is said to be the cause of the three worlds; the three periods of time being in it.

Now that we have done with the five gates, we have to enter into the soul viz., jīvātma itself which is said, in the Gāyatri-Vidyā, to be the Paramjyotiḥ in the centre and beyond the five gates.

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## BHṚGU-VĀRUNI-VIDYĀ

FIRST we shall enter into the Bhṛgu-Vārūṇi-Vidyā, in order that we may know the different kosas or sheaths in which the soul is. In the *Taittirīya-Upanishad* Bhṛgu, the son of Varuṇa is said to have approached his father for instructions in Brahman. The father leads him from one stage to another from the standpoint of Kosas, viz., Anna, Prāṇa, Manas, Vijñāna and Ānanda; and after stating the results of the meditation upon each of these kosas, he says: स यश्चायं पुरुषे ॥ वक्षसावाहिते ॥ स एकः ॥ (*Brahmānanda-sūtra*, 8). "He who is in the Puruṣa (of the eye) and who is in the sun is one and the same." Whoever thus knows after having transcended these kosas the soul which is in them as an assumpt of any form at will and then realises the unity is the one who realises the supreme Brahman. Hence the idea of unity is essential for the attaining of Ātmā.

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## ĀNANDAMAYA-VIDYĀ

In the same Upanishad and in the previous or second Valli which is called the *Brahmānandavallī*, we have the Ānandamaya-Vidyā. In the fifth Anuvāka, we have the Ānandamaya-kosa described which bliss is said to be above the kosa of Vijñāna and to permeate it. Then this bliss is said to be of different degrees, beginning with that of a youth who is a sādhu well versed in the Vedas and is firm, strong and of pure family. This bliss is said to increase one-hundredfold, as higher stages are reached, such as Manushya (men), Manushya-Gandharva, Deva-Gandharva, Pitṛa, Ājānaja-Devas (born in heaven), Karma-Devas, Devas, Indra, Bṛhaspati, Prajāpati and Brahman. In this last stage, it is identified with the purnsha in the sun and that in the eye. In all these stages, it is only the Vedic or occult student free from desires that is able to enjoy all the degrees of bliss as stated above.

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## ĀṄGUSHTHAMĀTRA-VIDYĀ

In the *Śvetāśvatara-Upanishad*, the soul which is different from the *Sarīras* and the *Kosas* is described as the *Āṅgushthamātra*. *Kāthopanishad* also describes it in the same manner. In order to understand it fully, let me quote all the statements, of the same in the *Upanishads*. *Śvetāśvatara* in v. 8 and 9 says:

अङ्गुष्ठमात्रो रवितुल्यरूपः संकल्पार्हकारसमन्वितो यः । बुद्धेरुपेक्षात्म-  
गुणेन चैव आराग्रमात्रोऽप्यपरोऽपि दृष्टः ॥ बालाग्रशतभागस्य शतधा  
कल्पितस्य च । भागो जीवः स विज्ञेयः स चानन्याय कल्प्यते ॥

“The *Āṅgushthamātra* Purusha similar to the sun (in splendour) is endowed with *Samkalps* and *Ahamkāra*. Associated with the *guṇa* of *Buddhi* and the *guṇa* of *Ātmanā* (body), it is seen as another (different from *Paramātmā*) only, like the sharp point of a goad; the *Jīva* is to be thought of like the hundredth part of the point of a hair divided into a hundred parts. Yet it should be known that it is infinite.”

*Kāthopanishad* says thus in *Vallī* iv. 12 and 13:

अङ्गुष्ठमात्रः पुरुषो मय्य आत्मनि तिष्ठति । ईशानो भूतभव्यस्य न ततो  
विजुगुप्सत एतद्वै तत् ॥

The *Āṅgushtamātra Puruṣa* is located in the middle of the body, is the *Īśāna* (ruler) of the past and the future as well as the present. Hence one is not afraid of that. This is that.

अङ्गुष्ठमात्रः पुरुषो ज्योतिरिवाधूमकः । ईशानो भूतमव्ययः स एवायं  
स उ श्व एतद्वै तत् ॥

"The *Āṅgushtamātra Puruṣa* which is like light without smoke and is the *Īśāna* (ruler) of the past and the future as well as the present is even to-day and will be verily to-morrow. 'This is that.'"

Again in the same Upanishad, vi. 17, it says:

अङ्गुष्ठमात्रः पुरुषोऽन्तरात्मा सदा जनानां हृदये संनिविष्टः ।  
तं स्वाच्छरीरात्प्रवृद्धेऽमुष्मादिवेषीकां धेयेण । तं विद्याच्छुक्रममृतं तं  
विद्याच्छुक्रममृतमिति ॥

"The *Āṅgushtamātra Puruṣa* which is the inner soul is always residing in the heart of men. Let one with courage separate it from his own body, like the stalk from the grass. Let him know it as pure and immortal: let him know it as pure and immortal."

As stated before, the soul is described with other similes; but the one thing that is to be borne in mind is that it is unassociated with this or that body, it is defined with its attributes. In its real nature, it is 'That' (*Brahman*); but in the state of the soul, it is different from the bodies and has *Saṅkalpa* and *Ahaṁkāra*, viz., I-ness that it is different from other souls. It should be remembered that the *Jīva* is in all *Sarīras* as well as in all *Kośas*. In the former

the Jīva is named Vīśva, Tājasa and Prājña as it is associated with the Sthūla, Sūkshma and Kāraṇa bodies. They are all associated with light in each world, each appearing as a speck of light. Only they are differentiated by the different vibrations of light. All of them have, in common, no form like that of the three bodies.

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## SĀNDILYA-VIDYĀ

In order to understand the nature or state of the soul, we may take up the Vidyā called Sāṅdilya-Vidyā. *Chhāṇḍogya-Upaniṣad* devotes Adhyāya III, xiv. wholly to this Vidyā. It says of the soul thus :

मनोमयः प्राणशरीरो भास्वः सत्यसंकल्प आकाशात्मा सर्वकर्मा सर्व-  
कामः सर्वपन्थः सर्वरसः सर्वमिदमन्यातोऽवाकथनादरः ॥२॥ एष म  
आत्मान्तर्हृदयेऽणीयान्त्रीहिर्वा यवाद्वा सर्वपाद्वा श्यामाकाद्वा श्यामाक-  
तण्डुल्यद्वा एष म आत्मान्तर्हृदये ज्यायान्मृथिव्या ज्याथानन्तरिक्षाज्ज्यावा-  
न्दिवो ज्यायानेभ्यो लोकेभ्यः ॥३॥

"It is manomaya ; Prāṇa being its Śarīra and Bhā (effulgence) being its Rūpa. Satya is its Saṃkalpa ; Ākāśa is its Ātmā (body). It is of all karma, of all Kāma, of all odour, of all Rasa, pervades all, neither speaks nor respects any. Smaller than a corn, or barley, or mustard or canary seed or the substance, it is within the heart. Such a soul is within the heart, as is greater than Bhūr, Bhuvā or Svāva world or all put together."

*Bṛhadāraṇyaka* in V, vi. is wholly devoted to this :

मनोमयोऽयं पुरुषो भाः सत्यस्तस्मिन्नन्तर्हृदये यवा व्रीहिर्वा यवो वा  
त एष सर्वस्येशानः सर्वस्याधिपतिः सर्वमिदं प्रज्ञास्ति यदिदं किंच ॥१॥

"The Puruṣha which is manomaya has Bhā as its Satya, being within the heart like a grain of rice or barley. He is the Īśāna of all (viz., the ruler of all). He overrules whatever exists in this universe." In the above two quotations, the soul, the Aṅguṣṭhamaṣṭra is said to be in the heart and hence it is Prājña, the third. This has to be differentiated from the Jīva located in other centres being of the Jāgrat and other states. Here how is the meditation to be carried on? The soul should be meditated up as Bhā in the heart, it being in its inmost nature the Lord himself. Manomaya is interpreted by Śaṅkara to mean that which works in or through the Manas, as the soul is not Manas itself. In another place the soul is said to be Vijñānamaya. Janaka asked Yājñavalkya of the soul which was first stated by the latter to be the light of the sun, then the moon, then Agni and then speech: when all these disappear, in what state is the soul?

To which the reply is made thus: कतममात्मेति योऽयं विज्ञानमयः प्राणेषु ह्यवन्तर्ज्योतिः पुरुषः स समानः सन्तुर्भौ लोकावनु-संनरति . . . ॥७॥—*Bṛhadāraṇyaka*, IV, 11.

What soul? "It is the Puruṣha of Jyotiś, is Vijñānamaya and is in the heart within the Prāṇas; He being the same migrates to both worlds." Hence the soul may be meditated upon as the conscious light or the light with Manas, when the Manomaya Kośa is to be reached: or with Vijñāna, when the Vijñānamaya Kośa is to be reached. But then what do we mean by Prāṇa being its Sarīram, or body? The words are clear enough: but how is the idea

to be realised in meditation? The physical body is preserved by the life of breath in this world : it is the breath, that makes the lungs to expand and contract. Similarly the growth of the soul in the higher condition is through the higher Prāṇa. Let us study how breath acts in this body. In inspiration, the breath makes the heart expand and in expiration the breath makes it contract. Hence expansion and contraction take place in the heart, which are called diastole and systole. Similarly the Prāṇa makes the light of the soul expand and contract. Hence the soul appears as a dazzling light in contraction but diminishes in its lustre when it expands. When the Sāṇḍilya-Vidyā is practised by one, he should meditate upon the soul as a speck of light like a corn or an atom expanding and contracting in the centre of the heart. But it is not a mere light but an intelligent light with Saṅkalpa and Ahaṅkāra as in the Aṅgushthamātra-Vidyā practice. As *Chhāndogya* puts it :

“It is Sārya-Saṅkalpa pervading all like Ākāś and into which all things becomes merged.” This is of Paramātmān. But then what is the difference between Rūpa and Sārya? Rūpa is a mere form or outline formed by the effulgence; whereas the bodily contour or configuration is imparted to it by Prāṇa.

## DAHARA-VIDYĀ

In this Vidyā, the heart is described at greater length. *Chhândogya*, VIII, 1. says thus :

अथ यदिदमस्मिन्ब्रह्मपुरे दहरं पुण्डरीकं वेत्स दहरोऽस्मिन्नन्तराकाश-  
स्तस्मिन्मन्दन्तस्तदन्वेष्टव्यं तद्वाव विजिज्ञासितव्यमिति ॥१॥ स ध्रुवाद्यावान्ब्र-  
ह्मन् अयमाकाशस्तावानेषोऽन्तर्हृदय आकाश उभे अस्मिन् यावापृथिवी अन्तरेव  
समाहिते उभावग्निश्च वायुश्च सूर्यान्वन्दमसाद्युभौ विद्युन्नक्षत्राणि यच्चास्ते-  
ह्यस्ति यच्च नास्ति सर्वं तदस्मिन्समाहितमिति ॥३॥

“Now within this Brahmapura (or city of Brahmā viz., human body), there is a small lotus chamber and within it is the Antar or inner Ākāś. That which is within the Antar Ākāś is worthy of search, that verily should be enquired after.” “He (the disciple) would say : Verily as extensive as Ākāśa is, so is the Antar Ākāś. Both Savar and Bhūr worlds (together with the Bhuvar) are within it. Both Agni and Vāyu, both the sun and the moon as also lightning and the stars and whatever else exist in this universe as well as what do not—all exist within this Antar Ākāś.” A meditation on it is said to enable one to obtain all his desires ; an enumeration of them being made in the Upanishad. In the second Śloka, third

Khaṇḍa of the same Prapāthaka of the Upanishad, it says :

यथापि हिरण्यनिधिं निहितमक्षेत्रज्ञा उपसुप्तो न विन्देयुरेवमे-  
वेयाः सर्वाः प्रजा अहरहर्नच्छन्त्य एतं ब्रह्मलोकं न विन्दन्त्यमृतो न हि  
प्रत्युदाः ॥

"As those who are ignorant of (mineral) beds might pass repeatedly over an undiscovered mine of gold and find it not, so do mankind daily retire into the Antar Ākāś (in Sushupti) and yet being misled by Anṛta (Māyā), they find not this Brahmāloka." In this Vidyā, the all-pervading nature of this one is described or laid stress upon. Hence the heart is called Hrḍayam, or the formless which means, this is the heart or place where the Aṅga is. Even in the Bālakī-Vidyā as also in *Bṛhadāraṇyaka*, the soul is in sleep with Brahman alone. In this meditation, the three worlds in the heart as well as all the creations in them have to be meditated upon.

## BĀLĀKI-VIDYĀ

IN the *Kaushītaki-Upanishad*, the fourth Adhyāya is devoted to this Vidyā alone. A person named Gārgya, the proud son of Bālāki who was renowned as a reader of the Vedas wandered about for Brahmajñāna till he came to Ajātasatru, the King of the Kāśis, when he applied to him for instruction about Brahman. Having been asked his own understanding of the question, the disciple stated first Brahman to be the Purusha of the sun; then that of the moon; then of lightning, thunder bolt, Ākāś, Vāyu, Agni, Āpas, Mirror, Echo, sound, the sleeping state, the body, the right eye and the left eye. The teacher after stating at each step that each of the above Purushas served but a lower purpose took the disciple to a man who was asleep. After awaking him from his sleep, the master told the disciple that the soul called Prājña was absorbed in the Prāṇa of the heart that works on the Nādis issuing from the one Nādi of the heart, Purīṭaṇi and that all the organs together with their presiding devatās that were in that condition came out like sparks from flames, illuminating the lower purushas (Tājasa and Visva) and the lower bodies down to

the nails and hairs of the skin. Then (in the last sloka) he winds up thus :

स यावद्ध वा इन्द्र एतमत्मानं न विजहौ तावदेवमसुरा व्यभिवभूवुः स  
यदा विजज्ञावथ हत्वासुरान्विजित्य सर्वेषां भूतानां श्रेष्ठ्यं स्वाराज्यमाधि-  
पत्यं पर्येति तथो एवैवं विद्वान्सर्वेषां भूतानां श्रेष्ठ्यं स्वाराज्यमाधिपत्यं  
पर्येति य एवं वेद य एवं वेद ॥

"As long as Indra knew not this soul, so long as the Asuras overcame him. When he knew it, then having conquered and slain the Asuras, he attained the pre-eminence of all devas and all beings : he attained sovereignty and empire. Thus too is it with him who hath this knowledge, having destroyed all sins—and he attaineth the pre-eminence of all beings and sovereignty and empire—who knoweth thus—who knoweth thus." This occurs also in *Bṛhadāraṇyaka* II, 1.

## USHASTA-KAHOLA-VIDYĀ

As related in the *Bṛhadāraṇyaka*, III, iv. and v. in the sacrifice performed by Janaka where Ṛshi Yājñavalkya takes the cows as a Brahmajñānin, two of the querists were Ushasta Chikrāyana and Kahola Kaushitaka. The previous questioners had queried the Ṛshi with questions about the bondage of Grahās and Atigrahās with which the soul is bound. Then Ushasta puts the question to the Ṛshi as to यत्साक्षादपरोक्षद्रूपं य आत्मा सर्वान्तरस्तं or Brahman which is the real and direct one and as to the Ātmā which is within all. The second reply after a further question is यः प्राणेन प्राणिति स त आत्मा सर्वान्तरः "It is thy soul which breathes through the (five) Prāṇas that is in all." Then again when the questioner wanted a further explanation like the description of a cow or horse, the reply came that it could not be given, as one could not perceive the perceiver of all perception. Then comes the next chapter where Kahola puts the same question for further information as to the means by which the soul which seems to be different from Brahman can be cognised as one. 'Renunciation of all,' is the reply. Having known the Ātmā, the Brahmanas rise above the desires for sons, wealth

and worlds and lead the lives of wandering mendicants. The desire for sons is also the desire for wealth; when the desire for wealth arises, there is obtained a twofold wealth. The physical wealth enables one without knowledge to do rites which will take him to Pitṛloka; but the higher wealth, viz., Knowledge leads one to Devaloka. Hence the desire for wealth leads to the higher worlds of Pitṛs and Devas. Therefore after getting knowledge, he should arm himself with Bala, literally strength or indomitable will. After both these are obtained, he should be able to practise at will Manna and Annaṇṇa, when to be silent and when not. Such a one is Brāhmaṇa, no matter in what work he is engaged. He is then above work. In these two meditations, the soul has to be meditated upon as one with Brahman.

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## UDDĀLAKA-ĀRUNI-VIDYĀ

IN the same connection, there is another Vidyā recorded where Uddālaka is one of the questioners. He said to Yajñavalkya thus : " In order to study the science of Yajña, others and myself were pupils of Patañchala Kāpya. His wife was possessed by a Gandharva named Kabandha, son of Atharvapa who put us the two questions of the Sūtra or thread binding all objects and the Antaryāmin or latent one in all. Please explain to us the Sūtra and the Antaryāmin." The Ṛshi's reply is that Vāyu is the Sūtra or thread which binds all worlds and things. It is Vāyu in the world or Prāṇa in man ; when it is relaxed, death takes place in the body. Then as regards the Antaryāmin, he gives a long list of the many things of the world in which He (the Ātmā) is latent and winds up with the reply :

नान्योऽतोऽस्ति द्रष्टा नान्योऽतोऽस्ति श्रोता नान्योऽतोऽस्ति मन्ता  
नान्योऽतोऽस्ति विश्वतैश्च त आत्मान्तर्याम्यमृतोऽतोऽन्यदातृम्

" There is none that sees but He ; there is none that thinks but He ; there is none that intuits but He. He is thy soul, the Antaryāmin, the immortal ; whatever is different from Him is perishable."—*Bṛhadāraṇyaka-Upanishad*, III, vii. 23.

## MAITREYĪ-VIDYĀ

To the same category, the Vidyā under consideration belongs. In the *Bṛhadāraṇyaka-Upaniṣad* it occurs, in II, iv. and IV, v. With a little difference in details, the one is reproduction of the other. Rshi Yājñavalkya had two wives, Maitreyī and Kātyāyanī. Of them, the former was devoted to spirituality and the latter, to household duties. Ere the sage retired from his household life, he wanted to distribute his property among his two wives. Kātyāyanī was of course content with the prospect of what she could get thereby; but the other addressed her husband with the question as to whether the wealth to be obtained could secure to her immortality. The sage stating that renunciation of all was the only means for it proceeded to initiate her into the Higher Ātmā with all the explanations possible through those famous passages that are generally quoted. The concluding passages run thus :

न वा अरे सर्वस्य कामाय सर्वं प्रियं भवत्यात्मनस्तु कामाय सर्वं प्रियं  
भवत्यात्मा वा अरे द्रष्टव्यः श्रोतव्यो मन्तव्यो विदिष्यासितभ्यो  
मैत्रेय्यात्मनो वा अरे दर्शनेन श्रवणेन मत्या विज्ञानेनेदं सर्वं विदितम् ॥

"Behold not for the sake of all (the universe) all (the universe,) is dear; but for the sake of Ātmā, all

(the universe) is dear. Behold, the Ātmā is verily to be seen, heard, thought and intaited. Behold, O Maitreyī, by seeing, hearing, thinking and intuiting the Self (Ātmā), all this (universe) is known." II, iv. 5. The teacher in order to lead her from the dual to the non-dual says at last: एवैतेन्दो मृतेभ्यः सञ्जुषाय तान्वेचाऽनु विनश्यति न प्रेक्ष संहास्तीति—"Arising with these elements, he (the individual) soul or the division of a particular soul, as Śaṅkara puts it) is destroyed when they are destroyed. After leaving the body, there is no Saṁjñā (viz., the highest stage of individualised knowledge)." II, iv. 12. Then he says:

यत्र हि द्वैतमिव भवति तदितर इतरं . . पश्यति . . .  
 यत्र वा अख सर्वमात्मैवाभूत्तत्केन कं जिघ्रेत्तत्केन कं पश्येत्तत्केन . .  
 केन विजानियात्—II, iv. 14.

"For where there is duality as it were, there sees another, another thing . . . ; but how does one to whom all has become Ātmā alone smell anything? how see anything? . . . ; behold how should he intuit the knower."—As Śaṅkara puts it, "It is only when cause and effect are differentiated, there is the concept of duality: all are one in the state where cause and effect are blended into one, (rather) are one only."

## PARAM-PURUSHA-VIDYĀ

THEN we shall deal with the Param-Purusha-Vidyā. It occurs in the third Valli of *Kathopanishad* in the reply of Yama to Nachiketas. This should be distinguished from another Vidyā called Purusha-Vidyā. The opening Mantra deals with two Ātmās entering the guha of the heart.

ऋतं पिबन्तौ सुकृतस्य लोके गुहां प्रविष्टौ परमे परार्थे । छायातपो ब्रह्म-  
विदो वदन्ति पञ्चाग्रयो ये च त्रिणाचिकेताः ॥—*Kathopanishad*, I, III.

"The two drinking the due reward from their works in this world entered both the cave, the highest place of the supreme. Brahmanvits call them shadow and sunlight; thus also the performers of Pañchāgni and the sacrificers of the three Nāchiketāgni. How is the meditation to be carried on? As stated further on:

आत्मानं रश्मिं विद्धि शरीरं रश्मिमेव तु । बुद्धिं तु सारथिं विद्धि मनः  
प्रग्रहमेव च ॥३॥ इन्द्रियाणि ह्यानाहुर्विषयांस्तेषु गोचरान् । आत्मेन्द्रिय-  
मनोयुक्तं भोक्तेत्याहुर्मनीषिणः ॥४॥

इन्द्रियेभ्यः परा ह्यर्था अर्थेभ्यश्च परं मनः । मनसस्तु परा बुद्धिर्बुद्धे-  
रात्मा ब्रह्मान्वरः ॥१०॥ महत्तः परमव्यक्तमव्यक्तात्युक्तः परः । पुरुषान्  
परं किञ्चित्सा काष्ठं सा परा गतिः ॥११॥

"Know the Ātmā to be the rider, the body as the chariot; know Buddhi as the charioteer and Manas as the reins. They say the senses are the horses, their objects are the roads. The wise say thus: The enjoyer is the soul associated with body, sense and mind.—Higher indeed than the Indriyas (senses) are their objects; higher than their objects is Manas; higher than Manas is Buddhi; and higher than Buddhi is the great Ātmā. Higher than the great one is Avyakta; higher than Avyakta is the Purusha; higher than the Purusha is naught; this is the last limit and the highest goal." The means for attaining the Param-Purusha is

यच्छेद्वाङ्मनसी प्राज्ञस्तयच्छेद्भान्ना ज्ञानमिदम् । ज्ञानमात्मनि महति  
नियच्छेत्तयच्छेच्छान्त आत्मनि ॥१३॥

Let the wise subdue his speech by Manas; the Manas by the Jñāna-Ātmā; the Jñāna-Ātmā by Mahat, (the great-soul); subdue this also in the Śānta- (peaceful) Ātmā.

It should be through the Gurn.

उत्तिष्ठ जाग्रत प्राप्य वरान्निबोधत । ध्रुवस्य चारा निशिता द्रुत्वया  
दुर्गे पथस्तत्त्वयो वदन्ति ॥१४॥

"Arise, awake, attain the great (Teacher) and be Illumined. The wise say that the path to him is as difficult to tread as the sharp edge of a razor."

From these, it is clear that there are two Ātmās, the higher and the lower. The lower or embodied soul is the rider in the chariot who has to be the master of the situation by subduing one after another, viz., Speech,

Mūnas, Jñāna-Ātmā and Mahat, till at last he reaches the Sānta-Ātmā or the Ātmā of Peace which has to be reached through the Jīvanmukta of a Guru.

But in the above quotation, the higher Ātmā is also represented as drinking the fruits of its actions as well as the lower. Here the two Ātmās are made to be one. In order to state that the Paramātmā is not, other quotations about the two birds seated on a tree will be pertinent. Here Paramātmā being associated with Jivātmā seems to eat the fruits, but is not really eating. *Mundaka*, III, 1, 2, and *Ścāṇḍaśāstra*, IV, 6, 7, are to the same effect. They may be quoted :

द्वा सुपर्णा सयुजा सखाया समानं वृक्षं परिषस्वजाते । तयोरन्यः  
विष्वक् सखाह्मन्वनश्चरन्त्योऽभिचाकशीति ॥ समाने वृक्षे पुरुषो निमग्नो-  
ऽनीक्षया शोचति मुह्यमानः । जुष्टं यदा पश्यत्यन्यमीदमस्य महिमानमिति  
वीतरागः ॥

“Two birds (Paramātmā and Jivātmā) ever united and equal companions dwell on one and the same tree (of body): one of them (viz., Jivātmā) enjoys the sweet fruits of the fig tree: the other (Paramātmā) looks round as a witness—Dwelling on the same tree, the deluded soul (viz., Jivātmā) immersed (in the world) is grieved by the want of power; but when it sees the other, the worshipped ruler as different (from all worldly relations) and his glory, then its grief vanishes.”

In this meditation, the fruits of actions have to be given up to reach the Paramātmā.

## AKSHARĀKSHARA OR AKSHARA-PARĀ

Two aspects of Brahman, the Akshara are dealt with from the standpoint of Vidyā or knowledge. *Mundaka*, I, 1. 4 says thus :

द्वे विद्ये वेदितव्ये इति ह स्म यद्ब्रह्मविदो वदन्ति परा चैतापरा च ॥

Two Vidyās should be known, the higher and the lower, thus tell us the Brahmarishis.

तत्रापरा ऋग्वेदो यजुर्वेदः सामवेदोऽथर्ववेदः शिक्षा कल्पो व्याकरणं निदक्तं छन्दो ज्योतिषमिति ॥ अथ परा यथा तदक्षरमधिगम्यते ॥५॥

The lower comprehends the Rg, the Yajur, the Sāma and the Atharva Vedas, Śikṣā, Kalpa, Vyākaraṇa, Nirukṭa, Chhandas and Jyotiṣha; the higher is the Vidyā by which the indestructible (Brahman) is realised.

यः सर्वज्ञः सर्वविद्यस्य ज्ञानमयं तपः । तस्मादेतद्ब्रह्म नाम रूपमन्नं च जायते ॥६॥

"From Him who is Sarvajña, Sarvavit, Jñānamaya and Tāpas is generated Brahman (Hiranyagarbha) with Nāma (name) and Rūpa (form) and annam (food). Hence it is that Hiranyagarbha or Brahman with Nāma and Rūpa presides over the world itself." Here food is that substance which enables the form to act.

## SAD-VIDYĀ

In *Uddāraṇya*, VI, n. 1 and 2, we have Śvetaketu being enlightened by his father, Uddālaka regarding this Sad-Vidyā. It runs thus :

सदेव सोम्येदमग्र आसीदेकमेवाद्वितीयं तद्धैक आहुरसदेवदेमग्र  
आसीदेकमेवाद्वितीयं तस्मादसतः सज्जायत ॥ कृतस्तु खलु सोम्यैव  
स्यादिति होवाच कथमसतः सज्जायेतेति सत्त्वेव सोम्येदमग्र आसीदेक-  
मेवाद्वितीयम् ॥

"At first, O Son, this was mere Sat, one only without a second. Thereof verily others say: At first this was Asat, one alone without a second; from that Asat proceeds Sat".

He continued: "But of a truth, O Son, how can this be? How can Sat proceed from Asat? At first O Son, this was only Sat, one only without a second."

We all know that this is quite in agreement with the statement of modern science. A thing should create another thing; and nothing should generate nothing only. In the *Bhagavad-Gītā*, n. 16, Śrī Kṛṣṇa also says the same thing, नासतो विद्यते भावो ना-  
भावो विद्यते सतः । 'There is no Bhāva (existence) to Asat: There is no Abhāva (non-existence) to Sat.' The commentator in this connection states that the

statement here embodied that there was "only Sat, one alone without a second", out of which all else arose, was meant to rebut the statements made by two sets of doctrinists in India, viz., Vaiseshtikas and Bauddhas. The former held that the origin of the universe lay in a number of causes, viz., Dravya, Guṇa and Karma. Here Uddālaka tells us that there is only one cause, without even a second, of this universe viz., Sat. Again some Bauddhas and others hold that the universe which is Sat or something, arises out of Nothing. Thus there is only one cause of all these visibles and invisibles and that cause is not Asat, but Sat.

In this connection, another passage in the same Upanishad may be taken into consideration which passage seems to militate with thus. In *Chhândogya*, III, xix. the first verse runs thus :

आदित्यो ब्रह्मोऽयं देवस्तस्योपन्यास्यानमसदेवेदमग्र आसीत्तत्सदासीत्

"Āditya (the sun) is described as Brahman. Its description : Verily at first all this was Asat; that Asat became Sat." How is it that the author here states that all this was Asat at first and that from Asat came Sat. Here the commentator says that the word Asat stands for the Avyakta or unmanifested state devoid of name and form. From it, the universe of name and form arose—that original state being one of darkness which is but a higher form of light.

## BHŪMA-VIDYĀ

THIS Vidyā also is to be found in the seventh Adhyāya of the same Upanishad. It contains the initiation into this Vidyā of Nārada by Sanatsumāra. After Nārada had related the many books he had studied, the teacher said that that study was but in name and led the disciple from one stage to another; from name to Vāk; from Vāk to Manas; from Manas to Samkalpa; from Samkalpa to Chitta; from Chitta to Dhyāna; from Dhyāna to Vijñāna; from Vijñāna to Bala (strength); from Bala to Annam (food); from Annam to Āpas; from Āpas to Tejas; from Tejas to Ākāśa; from Ākāśa to Smara (memory); from Smara to Āsā (desire); then to Prāṇa. Then when the teacher said that Prāṇa was all these and that he who sees, thinks and intuits the relationship and nature of the Prāṇas became an Ativādi. Nārada then became silent. Thereupon the teacher enunciated one after another the qualifications of the disciple for initiation, viz., Satya, Vijñāna-mati (the zeal to know), Śraddhā (faith), Nishkala and Kṛti (Śānti), which qualifications Nārada complied with at each stage. Then the teacher said: Sukham (happiness) therefore is worthy of inquiry. The disciple said:

"That happiness, O Lord, is sought by me." Then in Section xxiv. the teacher said of the Bhūma-Vidyā thus :

यत्र नान्यत्पश्यति नान्यच्छृणोति नान्यद्विजानाति स भूमाऽथ  
यत्रान्यत्पश्यत्यन्यच्छृणोत्यन्यद्विजानाति तदल्पं यो वै भूमा तदमृतमथ  
यदल्पं तन्मर्त्यं . . . . . ॥१॥

"Where one cannot see another, where one cannot hear another, where one cannot intuit another, that is the Bhūmā (great) ; where one can see another, where one can hear another, where one can intuit another, that is the Alpam (small). Verily that which is Bhūmā is immortal, that which is Alpam is mortal." Thus is the Bhūma-Vidyā related by Sanātkumāra to Nārada to reach that state where the "I" or the soul is stated to be everywhere. In the closing verse of this chapter is made a statement that he who realises thus confronts neither death nor disease and becomes manifold. In the numbers given, the highest is 1,000 which means that the soul can manifest itself in 1,000 forms, as Śrī Kṛṣṇa was seen by Nārada in the many Gopins' houses. In the centre of the head called Sahasrārā, it has 1,000 petals or spokes through which such manifestations arise.

## PARYANKA-VIDYĀ

In the first chapter of *Kaushītaki*, it is related that Chitra Gārgyaṣaṇi wanted to perform a sacrifice, for which he sent for Uddālaka as priest who sent his son Svetaketu to officiate for him. When the son went, Chitra put some questions to Svetaketu, similar to those put to him by the King Pravāhana Jaibali. The son unable to answer them returned to the father. Both of them being ignorant resorted to Chitra as pupils in quest of knowledge, when Chitra initiated them in the Vidyā called the Paryanka or couch of Hiranyagarbha or Brahṃā. It is said there that the moon is the door of Svarga and makes the soul—that rejects it, i. e., has got over desires—to pass beyond it through the Devayāna path to the Brahṃā world; but in the case of the soul that rejects it not, it makes it return for rebirth in the physical world. In this Vidyā, the soul is made to pass beyond the moon. First it goes to the world of Vidyut (or lightning); then the Guru comes across his path and puts the question: Who art thou? In the reply, the Śishya traces all his path, till he says: 'I am time. I am dependent on time'; the reply not being satisfactory, when further pressed with the question

कोऽसि—Who art thou?, the reply is त्वमसि, 'I am thyself'; then it is that the disciple is allowed to proceed onward. Then the worlds of Agni, Vāyu, Varuṇa, Indra, Prajāpati or (Virāt) and lastly Brahmā are reached. In the last world, the world of Hiranyagarbha, there is Brahmā seated on his couch called Paryāṅka. Hence this Vīdya is called by that name.

Before Brahmā is reached, we have to describe all the stages through which the pilgrim has to go. Ere he reaches Brahmāloka, the first thing he has to cross is the lake called *Īra* from *Āri*, the enemies of desire, etc. But the *Chhāṇḍogya* describes there two lakes *Īra* and *ṛya*; hence *Īraṇya*, forest; then the Mu-  
hūrta Yeshuḥā (or the Sacrifice destroying moments); then the Virajā river on the banks of which is situated the tree called *Īya*; then the City of Brahmā called Sūlajya Samsthāna. In it is the palace called the Aparājita Āyatanan or impregnable palace. Then the door-keepers, Indra and Prajāpati have to be confronted. Then Brahmā's Hall, called विमु प्रसिद्धि is reached, where there is a throne called Vichakshana in the centre of which is the couch of immeasurable radiance called Paryāṅka. As soon as the pilgrim reaches the Virajā River, Brahmā asks the attendants of his to go to and receive him with all the respects due to him. The Apsaras, the nymphs of heaven, are deputed for this work, who go with fruits, perfumes, garlands, garments and powdered aromatics and adorn him with the adornments of Brahmā. When he goes to Brahmā seated on his couch with the

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Before Brahmā is reached, we have to describe all the stages through which the pilgrim has to go. Ere he reaches Brahmāloka, the first thing he has to cross is the lake called *Āra* from *Arī*, the enemies of desire, etc. But the *Chhāṇḍogya* describes there two lakes *Āra* and *nya*; hence *Aranya*, forest; then the Mu-hūrta Yeshtiḥ (or the Sacrifice destroying moments); then the Virajā river on the banks of which is situated the tree called Ilya; then the City of Brahmā called Sālajya Samsthāna. In it is the palace called the Aparājita Āyatanam or impregnable palace. Then the door-keepers, Indra and Prajāpati have to be confronted. Then Brahmā's Hall, called विमु प्रसिद्धि is reached, where there is a throne called Vichakshaya in the centre of which is the couch of immeasurable radiance called Paryāṅka. As soon as the pilgrim reaches the Virajā River, Brahmā asks the attendants of his to go to and receive him with all the respects due to him. The Apsaras, the nymphs of heaven, are deputed for this work, who go with fruits, perfumes, garlands, garments and powdered aromatics and adorn him with the adornments of Brahmā. When he goes to Brahmā seated on his couch with the

pillows, he mounts the couch with one foot at first. Brahman asks him कौडसि—Who art thou? He should reply thus :

ऋतुरस्यर्तवोऽस्याकाशाद्योनेः संभूतो भार्गवै रेतः संवत्सरस्य तेजोभूतस्य भूतस्यात्मभूतस्य त्वमात्मासि यस्त्वमासि सोऽहमस्मीति तमाह कौडमस्मीति सत्यमिति वृथात्किं तयत्सत्यमिति यदन्यदेवेभ्यश्च प्राणेभ्यश्च तत्सदथ यदेवाश्च प्राणाश्च तथं सदेतया वाचाभिर्व्याह्रियते सत्यमित्येतावदिदं सर्वमिदं सर्वमसि . . . ॥

—*Kaushītaki-brāhmaṇa-Upanishad*, I. 6.

"I am R̥tū (time), I am what is in time. I am born from the womb of Ākāśa; the seed of wife; from the Samvatsara (year); the Tejas of Bhūtas (elements); the Ātmā of all and the five elements. Thou art Ātmā; what art thou, that am I." Brahman asks to him: "Who am I". Let him answer "Thou art Satya." (Brahman asks:) "What is Satya? What is other than the Devas (senses) and Prāpas, that is Sat; what is the Devas and Prāpas, that is that tya; all this is called by the word Satya (truth). Such is all this universe. All this art thou." Herein is another division of Satya.

Then this conversation is continued thus. Brahman asks him, How dost thou obtain the male names? By Prāpa. How neuter names? By Manas. How female names? By Vāk. Then one after another of the organs are questioned, till all that is to be known and desired are related to their source, viz., Prajñā. Thus is the Hiranyagarbha Loka reached where all the extended power of वितिः (victory) and व्याप्ति (power) await him

who reaches it. As *Vedānta-Sūtra* put it in Adhyāya IV, iv. 17, he who reaches it gets even the power of creating, preserving and destroying the worlds. Only he will not be allowed to exercise it, as there will occur a conflict between the rightful authority and the one reaching it.

Though the description given here of Brahma-loka, is of a concrete form, it will be found in the Upanishad that when the disciple reaches the lokas he has to journey through his Manas alone. All the concrete things have to be made abstract. First about the lake Āra. This lake according to Śaṅkara is one that stops the entrance to the world of Brahmā, its depth being equal to a hundred oceans and its dark waters ever flowing in it, viz., tremendous waves, etc. It is called Āra, as it is composed of the Ari-shad-vargas or the six enemies of Rāga, Dvesha, Kāma, Krodha, Mada and Mātsarya. In the *Chhândogya-Upanishad*, it is stated that Brahma-charya or celibacy alone will enable one to overcome the two lakes of Āra and Nya, which two terms when coupled together are Āraṇya or forest where celibacy was practised by the Vānaprasthas. The lake can best be imagined as space with the undulatory force of subtle matter ever rolling fiercely or vibrating at a very rapid rate, like the waves of the ocean. Only those who have conquered love and hate and other pairs can cross this lake mentally. For it should be remembered that all the journeyings here have to be done through Manas—nay—Prajñā at a later stage of the journey.

Next comes the Mubūrta Yashtihā. It is translated as the sacrifice—destroying—moments. Those that produce Rāga, Dvesha, etc., destroy the sacrifice which enables one to attain Brahmā. Now that the disciple has crossed Ara and Nya lakes of Rāga, Dvesha, etc., those periods of time that produce them fly naturally from him. Similarly there is the Virajā River and the Ilya tree on the other side of the river in which is the Brahmā-city. The crossing of this Virajā or ageless river enables him to never grow old. Then he is able to live to the age of Brahmā—he who had been subject to birth and death again and again in the lower worlds. Formerly the desires of love and hate were seething like the waves of lakes having a limit to them and then subsiding; but there comes the river which is continuously flowing without any limit to its period or age. Hence one having had a snāna or dip into it is rejuvenated and made free from the limitations of the age and lives even to Brahmā's age, since even Brahmā has his limit of age. In it, all his good and bad karmas are shaken off, the good ones going to his dear kindred; his enemies getting the evil ones, of course committed in past lives. It is the gulf of Lethe which is between the Brahmā world and the lower worlds. One has to cross it with full memory. When this ageless river is crossed, he sees the Ilya or Ilpa tree from which the odour of Brahmā reaches him. This is the first organ of sense, viz., that of smelling, crossed in the Brahmāloka. Then comes the Salajya City which affects the mouth through

its flavour. This is the second organ of sense, viz., tasting crossed. Then comes the organ of seeing in Brahmā's palace, wherefrom the Tejas reaches him. Then come the door-keepers, Indra and Prajāpati who represent, according to Sāṅkara, Vāyu and Ākāśa and who fly from him. Ahankāra, the sixth, is represented by Vibhū, the hall of Brahmā, whence the glory, viz., the feeling of pride "I am Brahmā" reaches him. Then comes Mahat which is represented by the throne, Vichakṣhaṇa. This is Prajñā from the standpoint of consciousness. The Text says: सा प्रज्ञा प्रज्ञया हि विपश्यति—"It is Prajñā: through Prajñā, he sees it all." Brahmā sits on this throne, since Mahat is the totality of matter over which he presides. In other words, this one totality of matter is the real matter with which Brahmā is clothed.

Now about His throne. As the Text says: स आगच्छति विचक्षणासासान्दीबृहद्वन्तरे सामनी पूर्वा पादौ चैत नौषसे चापरो पादौ वैरूपवैराजे शाकरैर्वते तिरथी—He comes to his throne Vichakṣhaṇa: The Sāmas Brhad and Raṭhanṭara are its eastern feet: The Sāmas Dhyaita (or Syaita according to other texts) and Nandhasa, its western feet: the Sāmas Vairūpa and Vairāja, Śākvara and Raivata forming its horizontal sides." These Sāmas are said to be the names of the Hymns in the Sāmaveda. Probably it is in these sounds of the Sāmaveda lie the maximum and minimum of sound impulses of Mahat to create forms. All these sounds are latent in the matter of Mahat with which Brahmā is clad.

But there is another thing to connect Brahmā with his garment. Just as in man the Jīva is connected with the matter of the Nādis through Prāṇa, so there is the one intermediate Prāṇa between Brahmā and his throne of Mahatīc matter. On his throne is the Paryāṅka or couch of unmeasured ojas or aura. स प्राणः "This is Prāṇa." As the Text itself says in 1. 5. In other words, this is the Haṁsa on which Brahmā bestrides in the lower or Rūpa worlds. As Haṁsa is the vehicle of the Jīvas in the lower worlds, so the couch of Prāṇa is made to be over the throne; Mahat representing or standing for the collective Jīvas. It is in the state of Ahankāra, the Jīvas became separated. But in Mahat they are one. With regard to his couch, तस्य मूर्तं च भविष्यच्च पूर्वं पादौ श्रीशे-  
रात्रापरौ बृहद्यन्तरे अस्त्ये भद्रयज्ञाद्यज्ञीये श्रीर्वण्यमृचश्च सायानि च  
प्राचीनातानं यजुषि तिरश्चीनानि सोमांशव उपस्तरणमुद्गीथ उपथीः श्रीरूप-  
बर्हणं—"The two feet of the couch are Śrī (the lower prosperity) and the earth (or Prakṛti). The two other feet are the past and the future, while all the hymns of the different Vedas are posted at the bars and cornices of the couch. Time and matter of the worlds with their Pravṛtti Śrī are posted at the lower end of the couch; while the Nivṛtti Śrī is at the upper end of the couch serving as the pillow of Brahmā. The Upa Śrī of the Udgītha Brahmā is as the cushion for Brahmā to dally with. The Nivṛtti Śrī at the upper end is the Priyā or wife of Brahmā who is, as stated in another place, the cause of

Manas, viz., Mānasī; and the Pravṛtti Śrī is her Prañirūpa or reflection which is the cause of the Chakshus or Chākshushī who weaves the world like flowers; the Upa Śrī of Udgītha is represented by the 700 Apsaras who are the mothers of all, the undecaying and the streams that roll on to the knowledge of Brahmā." Five hundred of them go to receive the pilgrim with fruits: one hundred with garlands and one hundred with the Chūṛṇam (fragrant powder) in their hands. Hence the cause of Manas standing for eye and sound standing for ear and Vāk are there. Brahmā rests on the moon as his bed, since it is that which has come from the past universe and is the seed of the new universe. The sun is not here found, as the sun's jurisdiction stops with the three worlds. The sounds of all the Vedas that have proceeded from the one sound, viz., the Udgītha above are at the corner, etc., of the couch.

From the foregoing it is clear that even in the Brahmāloka there are two aspects, the Avyakta and the Vyakta. It is the world in which the *anu* or atom and the *Mahat* or the great (viz., the Extremes) meet. Hence we find two stages in which there seems to be repetition. In the Vyakta stage or the Mahat stage, we find the Mahābhūtas and Ahankāra and Mahat represented by the Ilya tree, Salajya, Aparājita palace, Indra and Prajapati (standing for the five elements) as well as the hall Vibha and the throne

Vichakshana that stand for Ahankāra and Mahat. These are manifested externally. But going right into the centre, we find Brahmā seated on Prāṇa, his couch. In order to create the universe, Hiranya-garbha breathes it forth through Prāṇa, his vehicle. It is stated that the universe is exhaled by Brahmā at the time of Kalpa and inhaled by him at Pralaya. Prāṇa is the Fohatic power through which Brahmā does the work. In *Līnga-Purāṇa*, it is stated to be the Ananta, the eternal time through which the universe is enacted or breathed forth. Hence time is made the two feet of the couch. This Prāṇa is under the control of Brahmā and hence it is his couch. This couch has all the materials latent in it for Brahmā to create the world or to weave the worlds like flowers, as the Upanishad puts it. In other words Prāṇa has the two powers, viz., the outgoing or ingoing—the lower part of the couch and the upper part. In the lower, the Śrī and Prakṛti, viz., Puruṣa and Prakṛti are there to create with finite time at the other end of the feet; while above there are moon, the latent one having Ahankāra and Mahat, the cause of mind, the cause of the eye and the Udgītha, the cause of sound. All the causes of the elements, etc., are there which are taken by the lower sets to manifest in the Brahmāloka itself as patent things; for these again are manifested in still more concrete shapes in the lower lokas or worlds. Therefore this Vidyā is called Paryāṅka or couch,



## JYOTISHĀM JYOTIRVIDYĀ

THIS is the Vidyā communicated by Rshi Yajñavalkya to Rājarshi Janaka. The fourth Adhyāya of *Bṛhadāraṇyaka* commences with the teachings and goes over four Brāhmanas or chapters. In the second Brāhmaṇa Rshi Yajñavalkya introduces three kinds of souls, Visva, Tājasa and Prājña as having their respective centres in the body in the three Avasthās.

इन्द्रो ह वै नामैष योऽयं दक्षिणेऽक्षन्मुखस्तं वा एतमिन्द्रं सन्तमिन्द्रं  
इत्याचक्षते परोक्षेणैव परोक्षप्रिया इव हि देवाः प्रत्यक्षवृषः ॥२॥ अथैत-  
द्वेमेष्टानि पुष्पलपमेवास्य पत्नी विराट् तयोरेष सः स्तावो य एषोऽन्त-  
र्हृदय व्याकाशोऽथैनयोरेतदन्नं य एषोऽन्तर्हृदये लोहितविण्डोऽथैनयोरेतत्प्रा-  
वरणं यदेतदन्तर्हृदये चालकमिवाम्यैनयोरेषा सतिः संस्वर्णी यैषा हृदयाध्वं  
नाहवुञ्चरीत यथा केशः सहस्रधा भिन्न एवमस्वैतौ हिता नाम नाड्यो  
ऽन्तर्हृदये प्रतिष्ठिता भवन्त्येव तामिर्वा एतदाख्यदास्यति तस्मादेव  
प्रविविक्ताहारतर इवैव भवत्यस्मान्छरीरादात्मनः ॥३॥

"Indra is verily the name of the Purusha who dwells in the right eye. Him whose true name is Indha, they call Indra by an indirect name. For the gods like indirect names and dislike to be named

directly. Again that which in the shape of a Puruṣa dwells in the left eye is his wife, the Virāt. The union of them is (in) the ether within the heart; again their food is the lohita-pinda (red-mass) within the heart; again their place of retreat is like the network (of Nāḍis) in the heart. Again the path to be travelled on (from Jāgrat to Svapna) is the Nāḍi which rises up from the heart. Like the hair a thousand times divided, thus are the Nāḍis called the Hitā, which are located in the heart. Proceeding by these Nāḍis, that food proceeds. There is as it were food more subtle than that. From this soul of the body (is nourished the higher)."

Then in the next Brāhmaṇa he proceeds to state in what world the Jīva is.

तस्य वा एतस्य पुरुषस्य द्वे एव स्थाने भवत इदं च परलोकस्थानं च  
मध्ये तृतीयं च स्वप्नस्थानं तस्मिन्मध्ये स्थाने तिष्ठन्नेते उभे स्थाने पश्यतीदं  
च परलोकस्थानं च . . . . . स्वेन भासा स्वेन ज्योतिषा  
प्रस्वपित्यत्रायं पुरुषः स्वयंज्योतिर्भवति ॥९॥

"There are even two places of this Puruṣa, this place and the place of the next world; the place of dream which is between them is the third. Abiding in this middle place, man sees both places . . . . . Himself creating a building (dream body) through the force of his own Bhāsa and Jyotiṣ, he sleeps: then this Puruṣa becomes Svayam-Jyotiṣ (self-light)." The seat of this Puruṣa is described as being in the heart thus :

कृतमध्यात्मेति योऽयं विज्ञानमयः प्राणेषु हृद्यन्तर्ज्योतिः . . . ॥१०॥

"What is the soul (Ātmā)? That Ātmā which is Vijñānamaya, which is within the heart and within the Prāṇas and which is the Puruṣa of Jyotiḥ." Then the next Brāhmaṇa leads the Puruṣa to the highest. This Puruṣa which is the pure light of Brahman has to return to this world through kāmas or desires but does not, when it is devoid of desires. "Being even a Brahman he obtains Brahman." Then it says in the fourth Brāhmaṇa thus :

यस्मादवर्तन्तं वत्सरोऽहोभिः परिवर्तते ।

तदेवा ज्योतिषां ज्योतिरायुर्होपासतेऽमृतम् ॥१६॥

यस्मिन्मघ पञ्चजना आकाशश्च प्रतिष्ठितः ।

तमेव मन्य आत्मानं विद्वान्ब्रह्मामृतोऽमृतम् ॥१७॥

"O Devas, make an Upāsana of this Jyotiṣhām Jyotiḥ (or the Light of lights) as the immortal life after whom the year with its days is rolling again and again. I, the wise, the immortal comprehend as the immortal Brahman, the soul upon which the five kinds of beings and Ākāś are founded." Here is the Vidyā of Jyotiṣhām Jyotiḥ described. It ends thus in IV, 1v. 22 :

स वा एव महानज आत्मा योऽयं विज्ञानमयः प्राणेषु य एषोऽन्तर्हृदय  
आकाशस्तस्मिन्ध्येते सर्वस्य वशी सर्वस्वेदानः सर्वस्वाधिपतिः . . . ॥

"This great unborn Ātmā is the Ātmā which abides as Vijñānamaya, within the Prāṇas, in the Ākāś of the heart; in it, it sleeps; it is the subdner of all; the Lord of all; the sovereign Lord of all". This is a meditation from the standpoint of consciousness. It is from Vijñānamaya-kosa.

## ĪSA-VIDYĀ

IN the *Īśāvasya-Upaniṣad*, the opening lines commence thus:

ॐ ईशावास्यमिदं सर्वं यत्किंच जगत्यां जगत् ।

तेन त्यक्तेन भुञ्जीथा मा गृधः कस्य सिद्दलम् ॥१॥

\* \* \* \* \*

यस्मिन्सर्वाणि भूतान्यात्मैवाभूद्विजायतः ।

तत्र को मोहः कः शोक एकत्वमनुपश्यतः ॥२॥

"All this, whatever changes in the changing world must be God-vestured. Be happy through renouncing it; covet not (augh!; for) whose is wealth?—Who knoweth all things as Ātmā, for him what grief existeth, what delusion when once he gazeth on the Oneness." Thus are we led to the Oneness from the universe. For even the Hiraṇyagarbha described in the *Paryāṅka-Vidyā* is subject to delusion, being the seed of all the universe. Therefore is it called *Sābhā* or *Saguṇa* Brahman as opposed to the *Nirguṇa*. We all know the famous passage of *Kaṇopaniṣad*, II. 3. यस्यामर्तं तस्य मर्तं मर्तं यस्य न वेदः सः । where it is said that he who thinks he knows Brahman, (the *Nirguṇa*) does not know him, as all knowledge implies a duality. The *Nirguṇa*, being the non-dual one, is only a subject of realization.

## SRĪMAN-NYĀSA-VIDYĀ

Though the above subject is included under the heading of Vidyās by some, others do not consider it so. It occurs in the Taittirīya Nārāyaṇa and does not rightly come under the Upanishads. The key-note of it is Nyāsa or renunciation to Brahman. As the *Kaivalya-Upanishad* puts it in 1. 2, न कर्मणा न प्रजया धनेन स्वात्मैके अमृतत्वमानयुः॥ "Persons attain Salvation not through Karma, progeny or wealth but through renunciation alone." This renunciation is called Samnyāsa-Yoga in another place.

Now we have done with the Vidyās. Of the 32 Vidyās, those of Prāṇa and Pratyāṅga have been treated of as one in this work; while Prāṇāgnihoṭra which is related to Vaisvānara-Vidyā has been dealt with separately, as it is an important subject by itself. To the 32 Vidyās, two Vidyās which Śrī Śaṅkara mentions in his Commentary on the *Vedānta-Sūtras*, viz., Udgītha- and Puruṣa-Vidyās are added in this book.

From the foregoing, it is clear that all these Vidyās lead one from the heart, viz., Kārana Śarīra to Saṅga Brahman. Naturally our Vedāntins whose eye is on that One above Māyā will not fall short of the

Absolute and hence look down upon all the meditations which lead to Saguna Brahman and hence to the ultimate Māyā only. Some even go to the extent of saying that Punarjanma or rebirth will await one who goes to the Saguna. But such is not the opinion of Śrī Saṅkara. In the very last Sūtra of *Veḍānta-Sūtras* अनावृत्तिशब्दात्, अनावृत्तिशब्दात्, he clearly says thus in his commentary :

सम्यग्दर्शनविश्वस्तमसां तु निवृत्तिनिर्वाणपरायणानां सिद्धे-  
नानावृत्तिः । तदाश्रयणेनैव हि सगुणवर्णानामप्यनावृत्तिः सिद्धिरिति

"It is a settled matter that those who through Samyag-Darsana (perfect vision) have dispelled all mental darkness and are devoted to the eternally perfect Nirvāṇa do not return; and as those also who rely on the knowledge of Saguna Brahman in the end have recourse to that (Nirvāṇa), it follows that they also do not return."

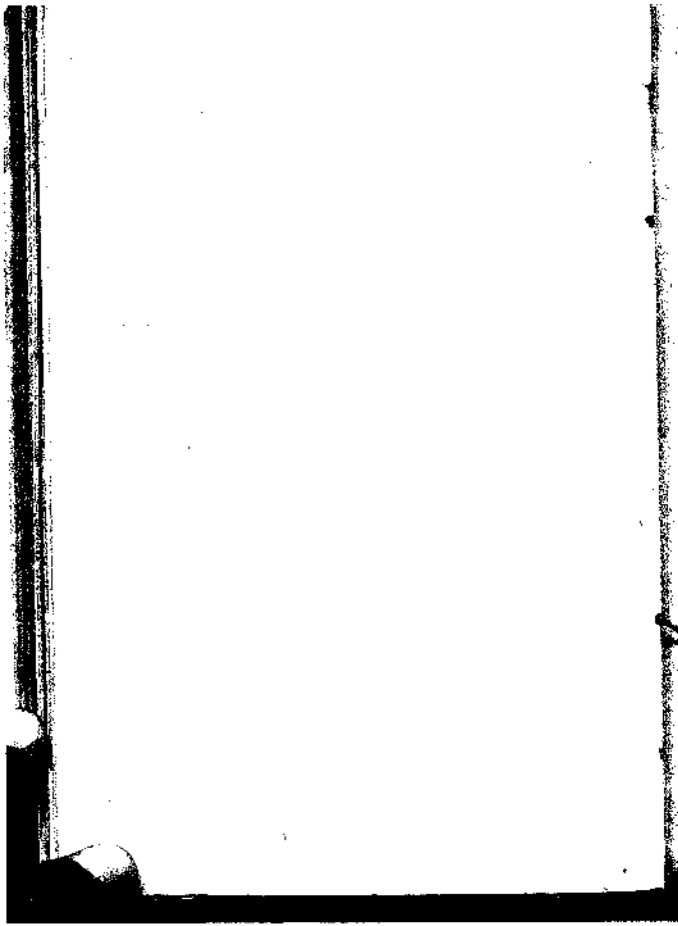
From the above passages there is no doubt that those who meditate upon Saguna Brahman reach the Nirguna in the end. When the Saguna reaches the Nirguna, they also reach It. But then there is the next question whether those who wish to reach the Nirguna have to pass through the Saguna. If they have to pass through the Saguna in reaching the ultimate goal, then it cannot be argued that the meditation upon the Saguna is unnecessary for them too.

## AFTERWORD

WE have now come to the end of a most difficult and abstruse subject. The Vidyās are, as said above, different kinds of meditation. They are meant for advanced souls who scale from the third world to the fourth and thence to the higher worlds, till they reach the highest. But in taking up the different kinds of meditation, each soul has to adopt one which is suited to its growth and nature in the scheme of evolution. These souls may be roughly divided into two classes—those that want to reach the goal alone and those that want to work in the world too. The former are the Jivanmuktas that wish to raise themselves to the Videhamukti condition of the highest by throwing off all bodies. The latter are the Jivanmuktas who want to work in the world and are called Ādhikārika-Purushas. Naturally the former take up Ātma for meditation; the latter, though they may take up Ātma, meditate upon that which is their specialty. In the latter case, in order to fulfil the office which they take up, they resort to certain meditation adapted to their office. Without taking into our consideration the highest offices of Brahmā, Vishnu and Śiva, there are others which the souls have to occupy. To begin with,

there are the five elements over which preside the five Deva souls. If in the future a soul has to occupy the place of fire, it has now to meditate solely upon fire as the aspect of Ātmā and make a specialty of it. Similarly there are the other offices of the sun, moon, Dhruva, earth and others over which reside other souls. Coming down to this earth of ours which is presided over by Sanatkuṁāra, we find there are some who live with him with meditation alone as food. Then there are the two chief positions of the Ruler and the priest; then there are the other positions of presiding over a portion of earth, etc. At different periods in this earth, one has to incarnate as a great Bhakta; another to set an example of Karma; another to give an impetus to Jñāna. For which purpose each soul has to incarnate at different periods to do that work. Such an one should therefore have his special work and meditation suited to his work. Only it should be remembered that such souls as are Ādihikārika-Purnas has have to live in the bodies of the globe they live in to give impetus to the souls therein. Hence it is that different kinds of Vidyās are given in the Upanishads. It were better this subject had been handled by some occultist able to see the higher states and relate his experiences. It is perhaps to expedite the advent of such a person this book has been written.

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